

# *The* School Musician

October  
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Official Organ of the National School Band & Orchestra Association

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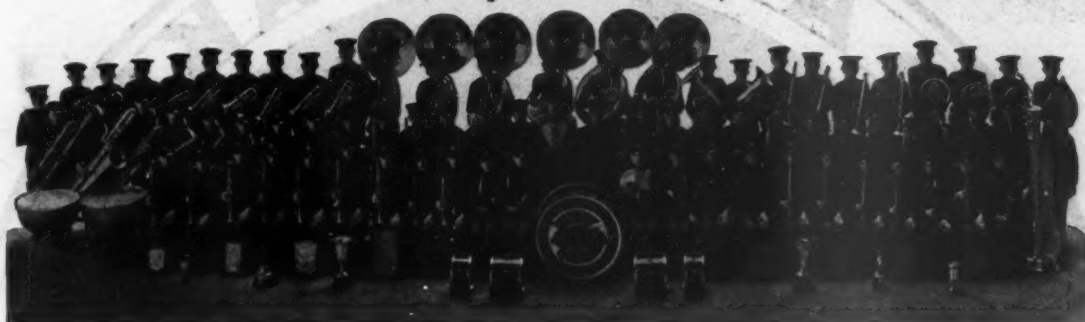
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**J. JONES STEWART**

Director of Music, Murphy High School, Mobile, Alabama;  
Member of Board of Directors, National School Band and  
Orchestra Assn.

Story on page 37

# The School Musician

BAND AND ORCHESTRA

OFFICIAL PUBLICATION OF THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

EXECUTIVE AND EDITORIAL OFFICES

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# Back to the Home

—♦ By ♦—

Harry Edward Freund



OUT of the seeming mental condition of business depression, that the people of the United States have passed through, a much to be hoped for result is in sight, it is the evidence of a "Back to the Home" movement with a realization of life's real values.

During the past decade, carried away by the speed and rush of the times, the mass of the people have apparently lost sight of true happiness in life, the home with its family and circle of friends. The beneficial and lasting influence of a home, where love and harmony prevail is one of the greatest blessings of life.

If the present corrective period, that this nation is undergoing, results in "Back to the Home," the lesson learned has been effectual in a return to the joys and gladness of home life. It is only when the supposed storm and stress of struggling for existence is in our thoughts, that we begin to realize what true happiness, peace and contentment mean, and that in the final analysis life is not complete without spirituality and understanding.

"Back to the Home" means the fulfillment of the inner longing for beauty in life, for that symphony of love, that brings radiance and light to the mind, heart and soul, that sends forth the scintillating rays of friendliness and carries its wonderful and inspiring message of good will to all within the charmed circle of the home.

It seems a law of life, that to make us appreciate what we really have we must travel through paths of suffering and sorrow, and then we are brought face to face, with what constitutes true happiness.

From the maelstrom of modern times, in their many distractions, there has come upon the majority

of the people of today, the uncontrollable desire and emotion to be always on the go, to allow speed and rush to practically dominate their existence and to wear themselves out in trying to keep up with the fast moving procession and most of the time, never having the least idea as to why they are doing it and where they are going.

The solution to this self created complexity of life is the "Back to the Home" movement. The home may be modest in its size and furnishings, yet with the spirit of love, harmony and

beauty, it can provide even greater real happiness than is often found in a palatial mansion.

Home amusement and home entertainment are essential factors in home life, and with the marked and distinct progress that has been made in this direction by up-to-date manufacturers, there are many diversified forms of pleasure and culture to be had.

Music holds its treasured place in the home, enabling the younger generation to have the opportunity of self expression.

The President of the United States, in full appreciation that the home is the foundation of the nation, has issued a call for a national conference to be held in Washington, D. C., from December 2nd to 5th, for the purpose of hearing reports by twenty-five appointed committees after more than a year of preliminary research on home building and home ownership and the enthusiastic support of representative associations and organizations has already been secured.

The "Back to the Home" movement stands for the building up of character for the younger generation and happiness and welfare of the American people.

# EDITORIAL

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## Come! Bring Your Tithes

**W**HEN the first official annual meeting of the bandmasters of the National School Band and Orchestra Association takes place at the clinic at the University of Illinois in January, there will arise many pertinent questions to be answered, many proposals to be discussed, and many embryonic plans to be smeltered and wrought into the main structure of the new Association. These things pertain particularly to the aims and processes of both State and National School Band Contests. And this statement of fact should serve as a call to arms to school bandmasters throughout the country who have constructive suggestions to make, who have solutions for past difficulties, and who can recommend practical remedies for any grievances which they think they themselves have endured. It is not the purpose of the clinic to provide an airing for complaint alone. It is the recommendation for improvement in which all who attend will be interested. It is possible, it is likely, that every bandmaster who has ever participated in either state or national contests can suggest improvements for their management. After all, the entire school band contest idea is still in its feeble infancy, and there is truly much improvement to be made. So bring your ideas to the clinic, give them an airing, match your ideas and your experiences against those of your fellow bandmasters, and help in deciding just which ways and methods are best for the good of all concerned.

## Who Shall Be Greatest

**F**ROM different sections of the country come varying ideas as to the relative merits of the contest and the festival. The advocates of the festival plan advance the argument that it is impossible in their opinion for any group of judges, however well qualified, sincere and unbiased, to decide definitely between five or six bands in a given class when their scores vary but a few points, and some of them win or lose by a difference of a fraction of a point. On the other hand those who stand for the contest plan explain with conviction that to remove the possibility of individual championship would neutralize the element of sportsmanship, a quality of thought, which modern educators acknowledge is very important in the development of the young mind. In high school and college football, basketball, and other athletic games the

best team wins. It would be impossible to conduct these games otherwise. The rivalry is intense, but sportsmanship is at a high rate of development, and there is practically never any dissension among fairminded players. Why cannot the same degree of fairmindedness and good sportsmanship be developed among the participants of the band contest? In answer to this the festivalist gives as a reason that the winner of the football game is definitely established by the number of touchdowns made, and the score resulting, while the selection of the band contest winner rests in the opinion of the judges, and however fair judgment may be, it is still a matter of opinion. A compromising plan that is having wide discussion at this time is that used in Wisconsin for the judgment of their state contests. Under this plan no one band is selected as the champion in its class. The bands are given awards in three groups: first place, second place, and third place. There are then any number of first, second and third place bands in each class. This plan is recommended as minimizing the element of rivalry, and emphasizing the inspirational and educational values of the contest. Bandmasters will do well to consider the good and bad points of this plan and come to the clinic in January prepared to discuss the possibilities of its adoption. Nothing will destroy the contest movement so quickly and injure the position of the school band in our educational scheme so much as dissension, criticism, and claims of unfairness among the contest participants. Such a situation is one to be zealously guarded against and avoided, by the Association as a whole as well as individually by its members.

## October! You Are Late

**Y**OUR October issue of *THE SCHOOL MUSICIAN* comes to you disgustingly late this month. What is the reason for this unprecedented delay? Has the editor been asleep on the job? Is our official organ going to have to put on the dunce cap for tardiness? No! no!—hear us, gentle reader. We brought a written excuse from home. The excuse is this. It was absolutely necessary that the new rules for the contest be published in the October issue of *THE SCHOOL MUSICIAN*, official organ of the National School Band and Orchestra Association. The customary official year-book in which these rules are usually printed is not to be published

this year. It is therefore only through *THE SCHOOL MUSICIAN* that this important information can be disseminated to our bandmasters and members throughout the country. Naturally, these rules must have the official approval of the entire committee on instrumental affairs, and as these committeemen are pretty well scattered over the country, it has taken considerable time for the officials who drew up the original draft of rules to satisfy all concerned, and obtain the universal endorsement. So you see it was of the utmost importance that we withhold publication of the October issue in order that so much important information might be given you at this time. Now aren't you glad you waited?

### Shall We Have Sectional Contests?

**A**NOTHER subject that is coming up for much pro and con discussion at this time is the matter of sectional contests. The idea advanced is that following the state contest there should be, let us say, four sectional contests, each representing about one-quarter of the United States. Following them would occur the National Contest at which the four winners in each class from each of these sections would participate. The first derogatory reaction to this plan, and it is surely a major consideration, is the objection to the expense of attending so many contests. It has been very difficult for bands to raise money to attend the National Contests, and now if another elimination contest is to be hurdled before a band becomes eligible to the National, the matter of annual contest expense becomes an increased problem. But there is another way of looking at this possibility from a national point of view. Many bandmasters feel that the National Contest is becoming so large, in the number of bands participating, that it is getting to be unwieldy and difficult to manage with fairness and comfort. This is, of course, due to the rapid and healthy growth which the school band movement has enjoyed since the first official contest took place in 1924. Because of this great growth and the tremendous number of excellent school bands we now have in every state, have we not perhaps reached the point where we can split up the present National Contest into four units, thereby giving a greater number of bands in each respective section the opportunity to participate? Is it not possible that in educational importance, in emotional brilliancy, and in the number and quality of bands participating these sectional contests might far exceed the National Contests that have occurred up to this time? Isn't it likely that because of the nearness and closer participation of each state included in each respective section, the interest of the public and the attention of the press might far exceed that which has been accorded past National Contests? In short, is it not within rea-

son to believe that we might soon have four "national" contests instead of one with the benefit to the school band movement correspondingly multiplied and the individual expense to the greater number of bands participating reduced to about one-fourth? If these prophecies should be realized, the glory of winning first place in a sectional contest would soon be as great or greater, because of the widespread interest, as is now the honor of winning first place at the National Contest? And with this great achievement and, we say again, the increased interest in the school band, might it not be possible, even easier, for the sectional champion to raise sufficient funds to attend the National Contest which we must now regard as four times as triumphant as it has been in the past? The whole thing must be viewed from the standpoint of the impetus that may thus be given the school band as a permanent feature of our educational system. So many have presented the suggestion that Mr. A. R. McAllister, President of the National School Band and Orchestra Association, plans to bring the subject up for open discussion at the January clinic. It is his wish and request that bandmasters throughout the country interest themselves seriously in this possible amendment to the present contest plan, and it is his request that as many of these bandmasters as possible write him direct their opinions, their approvals, and their criticisms. Those in agreement will please give the number of sections they would like to have, and the states to be included in each. Do this as soon as you have had time to give some thought to the idea. Address your letters to Mr. McAllister at Joliet, Illinois, or in care of *THE SCHOOL MUSICIAN*.

### Orchestral Scenery

**S**OMETHING entirely new in radio production is being offered in a series known as "Sea Romances," in that music is played throughout each program, to create the proper moods and settings for the dramas. Just as scenery is used in stage productions, music furnished by a 25-piece symphony orchestra is used to paint in the minds of radio listeners a vivid picture of the settings and moods.

The weird and picturesque legend of "The Flying Dutchman"—the wandering jew of the ocean—upon which Richard Wagner based his opera of the same title, was dramatized for the opening program of this series, October 4, over the Columbia system.

The score of Wagner's music-drama was artfully interwoven with the plot by Charles Previn and his orchestra. Robert Louis Stevenson's "Treasure Island," "The Strange Case of Aaron Smith," and "The Curse of the Pearls" are included in the series.

# ReOrganization

By A. R. McAllister

President, National School Band and Orchestra Ass'n



*"Prexy" A. R. McAllister of the N. S. B. & O. who is also director of the Joliet Band*

THE National School Band Association was organized in Fostoria, in 1926. Its purpose was two-fold. First, to form an organization which would be recognized by the various passenger associations for reduced rates, and secondly, to eventually take over the handling of the contests.

At the 1929 contest in Denver it was agreed that it would be to the mutual advantage of each for the National School Band Association to combine with the National School Orchestra Association, each having its own officers with the exception of the president and secretary, these officers serving both organizations. Also this year the band division took charge of its solo events and has handled them to date. Small ensembles were included with these events at Flint, in 1930, and at Tulsa in 1931. The orchestra division included similar events in their Cleveland contest in 1931 on orchestra instruments, and ensembles which did not duplicate those of the band division.

The Bureau for the Advancement of Music and the Instrumental Committee of the National Supervisors Conference have continued to handle the band and orchestra contests.

The awards, which were very attractive during the early years of the contests, were furnished by the Bureau for the Advancement of Music, from funds contributed by parties interested in the band movement. These funds have been diminishing each year, until they have been practically withdrawn. Hence, the awards were curtailed from year to

year until those for 1932 will probably be supplied from other sources, if supplied at all.

This is a brief history of the National School Band and Orchestra Association, and its connection with the contests to date.

After the Tulsa contest many prominent school band masters and school officials felt that the time had arrived for a more active participation in the management of the contests by the band masters. They felt that as future contests must be financed by dividing the expenses among the competing bands, they should have a deciding voice in everything in connection with the contests. The officials of the various organizations concerned have expressed their opinions as favoring this movement.

The first meeting toward this end was called in Chicago, on June 24, 1931, at which time many recommendations were made, most important of which were: the making of the Mid-west Clinic,

which is held at the University of Illinois annually, national and official representing the band division of the National School Band and Orchestra Association. At this event ample time would be provided for business meetings, plans for the contests, etc. The music for the next year's contest would be played by the University of Illinois band, and selected by an authorized committee of band masters working with Mr. Maddy and Mr. Harding's committee.

A committee was appointed to meet at the call of the president to confirm the plans made in Chicago, and to make additional plans. A meeting of this committee and other representative band masters was held at Joliet, September 19. Mr. Maddy and Mr. Buttleman were also present. Mr. Maddy assured the band masters that he and his committee wanted to do what the band masters wanted done. Mr. Buttleman brought a message from Mr. Morgan, President of the National Music Supervisors Conference, assuring them of his sympathy with their movement, and offering cooperation. It was the unanimous opinion of all present that a compromise plan, which would retain the good points developed to date by the parties who have handled the contests, and eliminate as many as possible of the objectionable features, should be worked out.

All expressed the opinion that we were greatly indebted to those handling the contests to date, and that their

(Continued on page 46)



*Practicing on a piano keyboard with silent, movable keys, these students of Lincoln High School, Seattle, Washington, are getting their instruction in harmony.*

# A Class Piano Lesson

By

Ella H. Mason

A SMALL car drew up at the curb and the teacher entered the schoolhouse. Her footsteps echoed in the deserted corridors. The janitor seemed to be the only person in the building at that early hour.

But as she opened the door into her room, the teacher was met by a chorus of voices. In a semi-circle around the piano sat five boys and girls about twelve or thirteen years of age. In the back part of the room were three mothers.

"Oh, it is so nice to see you all ready to begin," said Miss Brown. "Am I late?"

"No, it is only ten minutes of eight, but we feel as though we should be able to beat you here when you have to drive

ten miles in order to get to school. And coming early gives us a longer lesson."

"All right, let's start immediately," said Miss Brown, stepping between the two small upright pianos which stood end to end. Shall we begin with scales or pieces this morning?"

"Pieces," answered one girl.

"Scales, because my hands are cold," said another.

"A very sensible reason," laughed Miss Brown, "Scales win. Lets have

four at the pianos, and John will stand here at the end ready to take the place of the first person to make a mistake. Now everybody wide awake!"

Slipping into the chairs which had already been arranged, two at each piano, the children assumed a correct playing position.

"A-flat major. Do you all recall the signature and fingering? Very well—at this speed, ready, begin," said the teacher, marking the tempo with her voice. One note to a count, two, and then three, the scale proceeded with a good ensemble, while Miss Brown, on the tips of her toes, watched four faces which turned to her as orchestra men follow a conductor. "Thumbs under. More legato, Mary. A singing tone, everyone," she said without interrupting

the flow of the work, and then—"Not a single mistake in fingering! But did each of you use your very best tone quality?"

"No," answered Mary promptly.

Miss Brown's laughter was contagious. "Why not? Surely our best tones are none too good. Now give John his turn and let's play D-flat major, making it really beautiful."

Two diminished seventh chords and a simple octave study followed in rapid succession.

"All right, now, let's turn to something else. Your technique is progressing nicely. I can see that you are all remembering to do these things at home, aren't you? I was so pleased with Janet this morning. Do you remember her trouble last week?"

"Yes," said John, "her left hand didn't keep up with her right in scales."

"Oh, doesn't he have a frightful memory, Janet? But at least he remembers his own sins as well as he does the rest of ours. What did you do to bring about such an improvement in your left hand this week?"

Janet made a face. "Left hand alone, many different rhythms," she recited.

"Splendid, and you are already getting your reward. Now let's hear what this good work has done for 'The Rising Sun.'"

**I**MEDIATELY the pupils went back to their places in the semicircle. John set aside one chair at the piano and placed the other at the middle of the keyboard for Janet. As the girl began to play, the twinkle in Miss Brown's eye thanked the boy for his thoughtfulness. The composition, by Torjussen, was played by memory.

"Very interesting," was the teacher's comment. "Some splendid effects. You have done a fine week's work on that piece. Comments, class?"

"A nice climax in the center," said Bill.

"Yes, that is one thing that especially pleased me. She gave it more of the brilliance of noonday in the center part and then she worked toward the evening effect with a good decrescendo, didn't she? What did you think of it, Don?"

"I liked the way the melody stood out in the left hand."

"Yes, so did I," agreed Miss Brown, "but once more I'm still not entirely satisfied with this melody business." She leaned closer to the alert little

group and said, with an earnestness that immediately claimed the breathless attention of every student, "You know, nothing matters in music but beauty. Unless we can make our playing lovely, our work has been for nothing. You are all making a great improvement in tone quality. I notice such a change since last fall. But, of course, it is never good enough. I suppose that's why we never get tired of music. It holds a constant challenge for us and a constant opportunity for us to come a little closer toward the goal.—What do you suggest for her tone, Don?"

"More arm weight, I suppose,—more of a singing quality."

"Yes, that's the answer." She smiled deep into Janet's eyes. "It is easy enough to give the prescription, but quite another thing to actually do it. But you're getting there," she encouraged. "John, aren't you doing the same piece? At this other piano, play the first two measures where the left hand enters.—Class, was his tone better than Janet's?"

"No, it was worse," answered Don promptly, to the amusement of the class.

"You really are listening, aren't you? John you're not setting a very good example. Imagine a lovelier tone than that. You know, a good tone quality is the result of a great desire to make it beautiful. If you keep listening, it is bound to improve. Do it again, and this time, show Janet what we really mean."

**A**GAIN the two measures were played. "Oh, that was nice," said Betty.

"You wouldn't even know it was the same person," commented Bill.

"Now it is my turn," said Miss Brown, and she played the same passage. "Well," she said, "what about it?"

"It was much better," replied Janet.

"How polite of you. But how was it better?"

A moment's pause. "Deeper into the keys," said Betty.

"More legato," said John.

"Oh, you're so wise," laughed Miss Brown, as she motioned with her hand for the five pupils to gather about one piano. "You can all read those two simple measures," she said, "let's go right around the class."

She bent a little nearer the piano, and her air of intent listening was immediately imitated by the group.

"Yes," Miss Brown was frankly pleased. "If you always worked as carefully as that, you would hardly recognize your own playing. Didn't you notice a big improvement just then, Mrs. Smith?" she asked.

A mother nodded assent, and the pupils glanced back for her approval, but their attention immediately returned to the piano. That interested group of mothers came week after week, and their presence caused no feeling of self-

(Continued on page 45)

*This class in music discourse is held in a prominent studio, where the students get the best of attention. Notice their correct sitting position.*



# TWIRLING

Photo No. 1



**W**HEN on parade, the position of Drum Major is one of the most important in the band. In fact the best playing band in the entire school universe could do very little in the way of orderly marching, and nothing in drilling, without a competent Drum Major to give the signals and lead the way. But the point I want to make in this article is that the job is something more than a utility. In fact it is, by nature, one of the most spectacular posts and one offering the greatest opportunity for individual achievement.

Your big chance to be the star performer on parade is in your ability to twirl the Baton. It is relatively easy to acquire a strut that will get applause; and, of course, the technique of the baton in signaling is an absolute necessity. But if you can twirl, on the street or on the athletic field, there's a "hand" awaiting you that will dwarf all other receptions.

nimble fingers and flexible wrists. A young boy usually has these qualifications and practice will soon limber up wrists and fingers, and that is where a young fellow has the advantage. Furthermore, he learns quicker. My young pupils pick up these movements in less than half the time of my adult pupils.

The only equipment that you really need is a Baton. For boys of High School age, average weight and height, I recommend as their first Baton a staff with an all metal ball and an all metal shaft. The shaft should be straight and not tapered, as the tapered shaft Baton is designed for directing only. You will also find that a tapered

Baton gradually works off to the end and is inclined to slip out of the fingers. One must have a certain amount of weight in a Baton to make it twirl, for a Baton with sufficient weight will spin of its own momentum, whereas, an extremely light Baton has to be pushed

By L. R. Hammond

*Drum Major, Elmwood Park, Ill., American Legion Drum and Bugle Corps,  
Post No. 686*

The first requisite, of course, is that you are actually and seriously interested in learning to twirl, and that you would be willing to practice at least fifteen minutes to a half hour a day while you are learning.

It requires a good, steady eye and



after being dropped constantly, because you will drop the Baton while you are learning and you can even expect to drop it after you have become quite an expert. They all drop them, I don't care how good they are. Duraluminum Batons are undentable.

If you haven't the funds, or access to one of these regulation Twirling Batons, start out with a broom stick, with a sponge rubber ball fitted onto one end and make it so that you will have a balance at about two and a half inches from the center of the over-all length of the stick. These sponge rubber balls are about three and a quarter inches in diameter, and can be purchased in most of the Toy or Ten Cent stores.

Photo No. 2  
and at the  
right  
Photo No. 3



through the air, so to speak.

I recommend a 32-inch Baton. There is one manufacturer making such a model in the Junior Baton at about 18 ounces in weight. This is sufficient for the average High School boy and is also all right for adults too, particularly in finger spinning.

The price of such a Baton runs about \$10.00. It is usually best to get a standard stick, made by a reliable firm that understands the problems and designs a practical Baton for twirling work. Another new development of recent years in the manufacture of Batons is the use of Duraluminum, both in the ball and the staff. In the old days many of the twirlers made their own, because there were no good practical commercial Batons available. These were usually made of brass, which is soft and dents easily, and you can readily imagine what a stick made of brass would look like

Another good stunt is to buy a small sponge rubber ball to be put on the other end, or a crutch tip, in case you practice at home and don't want to scar up the floors or furniture. If you have no

room available at home, practice out in the barn, local gymnasium, Y. M. C. A., and in good weather, of course, out in the back yard on the grass.

It really is better to start out with a heavy stick, at least eighteen to twenty ounces in weight. A few ounces more is more advisable, because once you learn to twirl and strengthen your fingers and wrists with a heavy stick, it will be just that much easier when you work with the regulation Baton.

Photo No. 1

We will assume that you are beating time with the Baton, ball downward, staff in the right hand. In beating time, ball is up when the left foot is up. I recommend the method of beating time with the ball to about shoulder height. The distance that the Baton travels up and down is about 12 to 16 inches. Some Drum Majors use a little more and some a little less. It is largely a matter of taste and judgment. If you make the Baton travel too far, you work too hard and you will lose out in grace and easy handling of the stick.



Photo  
No. 4

Photo No. 2

The first twirling movement is to reverse the ball. To do this, extend the arm, almost full length to the side. Let the Baton take a half turn between the index finger and thumb as in photograph No. 2. Then give the Baton one complete turn, and turn your wrist at the same time, bringing into position No. 3 as shown in photograph No. 3.

Photo No. 3

The ball end will go between the index finger and second finger for the



Photo No. 5

second half turn. Then grasp so that the ball points forward on top. Then you have a full grip on the Baton, which follows immediately after the position shown in figure No. 3, by merely moving the index finger out of the way and around to the top of the Baton.

Photo No. 4

You are now in position to do a wrist twirl, which is a revolving of the wrist at your side, with the ball dipping underneath the arm as shown in photograph No. 4. After you have made the side wrist twirl, then bring the right hand forward and back in front of your body, with a revolving motion of the wrist and hand. While you are doing this, the Baton is held loosely between the thumb and index finger and the other fingers manage to keep out of the way. This should be done without any tension or rigidity. I call this the "fake"

Figure Eight Twirl because the fingers are not used at all and the hand does not really let go of the Baton. Still, it gives the effect of twirling motion, and when done fast looks like actual twirling to the spectator.

Just because I use the word "fake" is no reason that it is not a legitimate movement by twirling Drum Majors. All of them use it. Sometimes it rests the fingers and also to add variety to the movements at the command of the twirler. In other words, it is really a legitimate movement, and you will find plenty of use for it in various positions, as you later develop your art.

Photo No. 5

The next movement should be a development of the fake Figure Eight Twirl into what is termed "Side Cartwheels," as shown in photograph No. 5. Pass the Baton over to the left side while it is in the right hand, ball to the left, left hand on top, bringing up the ferrule end of the Baton a half turn, and catch the Baton with your left hand, palm upwards, over the right hand, remembering that the left hand must actually cross over and be on top of the right hand when making the transfer. The Baton then drops into the left hand with the bottom up, ball to the left.

Photo No. 6

Your next movement is made by dipping the left arm, ball down, bringing it in front of the body and making a half turn, with the ferrule end of the Baton, to catch with the right hand, palm upwards above the left hand. This is the same movement in reverse as I did in figure No. 5.

Repeat this movement indefinitely until you get the hang of it. It's a dandy for street work and really easy to do. There is also opportunity to put in a few fake twirls with either hand before crossing over. It is really easier to do it with speed than it is to do it slowly.

Thus, if you drop the Baton in practicing this transfer from left to right and right to left, just keep at it until you can do this movement.

A good point to remember about dropping Batons if you are doing your stunts before a crowd or in parade, is to practice picking it up. You can even make a stunt out of picking up a dropped Baton, that will register well with the crowd. I find a good stunt is to pick it up by the ball end, shaft going

under the arm and swinging the shaft back and over the upper part of the arm. When the shaft goes over the arm, let go of the ball, and you will find it dropping right in position, so that you can catch it under the arm ball forward by bringing your fore arm across the body, which really locks the ball in place. This should be done with speed, of course, for if you don't get a good swing and speed into the shaft it won't pass over the arm.

After you have practiced and mastered the left and right Cartwheel, you can go back into the wrist twirl, which was the first movement I gave you. This can also be done with the left hand, and it is important that you do everything with your left hand that you do with your right. Remember to practice the development of the left hand, which is usually the weakest, so that it will be the equal of the right.

I will go into more detailed and advanced movements in the next article, so in the meantime practice these I have given you faithfully and carefully,



Photo No. 6

for if you really do so, you will probably stumble on to some movement of your own, even before I give you the next article.

This is the first of a series of articles on Twirling by Mr. Hammond. All movements will be illustrated by photographs.

## Here Are the Required Numbers for the 1932 National Orchestra Contest

Class A	Finale from New World Symphony Carl Fischer or Original Edition	By Dvorak
Class B	Mirielle Overture G. Schirmer or Original Edition	By Gounod
Class C	Festal March Oliver Ditson Edition	By Cadman

# Selective List

## 1932 National Orchestra Contest

The numbers are roughly classified as to difficulty, No. 1 being most difficult and No. 50 being least difficult. Classes A and B orchestras may select from the first thirty; Classes C, D, and Junior High from the entire list. States are privileged to take any required number for Classes A or B even below No. 30; in fact one of the alternative numbers recommended by the committee for Class B is No. 42 on this list.

1. *Tschaikowsky*—6th Symphony (1st movement) (Pathetique), F.....*Carl Fischer*
2. *Liszt*—Hungarian Rhapsody (No. 2), FH..*G. Schirmer*
3. *Dvorak*—New World Symphony (Finale), F.....*Carl Fischer*
4. *Goldmark*—Sakuntala Overture, F.....*Carl Fischer*
5. *Tschaikowsky*—Marche Slave, F.....*Carl Fischer*
6. *Bloch*—America (2nd movement), FX..*C. C. Birchard*
7. *Smetana*—Bartered Bride Overture, F....*Carl Fischer*
8. *Wagner*—Prelude and Love Death from Tristan & Isolde, FX.....*Breitkopf & Hartel*
9. *Rimsky-Korsakov*—Scheherazade (1st movement), FX.....*Carl Fischer*
10. *Beethoven*—Symphony No. 3 (Eroica) (1st movement), F.....*Carl Fischer*
11. *Weber*—Euryanthe Overture, F.....*Carl Fischer*
12. *Beethoven*—6th Symphony (1st movement), F.....*Carl Fischer*
13. *Sowerby*—A Set of Four (2nd movement), FX.....*C. C. Birchard*
14. *Ponchielle*—Dance of the Hours, FH..*Ross Jungnickel*
15. *German*—Henry VIII Dances (Nos. 2 and 3), F.....*G. Schirmer*
16. *Mendelssohn*—Ruy Blas Overture, F.....*Carl Fischer*
17. *Rimsky-Korsakov*—Dance of the Clowns, F.....*G. Schirmer*
18. *Verdi*—Sicilian Vespers Overture, F.....*Jungnickel*
19. *Bizet*—L'Arlesienne Suite No. 1 (Nos. 1, 3 and 4), FH.....*Carl Fischer* or *G. Schirmer*
20. *Ippolitow-Ivanow*—March of the Sardar from Caucasian Sketches, F.....*Carl Fischer*

## Abbreviations Indicate Instrumentation as Follows:

F—Full symphony orchestra instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, tuba, percussion, and strings.

SF—Semi-full orchestra: 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 2 trumpets, 2 trombones, percussion, and strings.

FX—Full symphony orchestra instrumentation with additional instruments such as English horn, bass clarinet, celeste, etc.

H—Harp part published.  
Note: Piano accompaniments are available for every number on the list.

NOTE: Standard European editions may be used in place of American editions listed. American editions, other than the ones specified, may be used without penalty providing, in the opinion of the committee or judges, the edition substituted is not of less difficulty or musical quality.

21. *Grainger*—Molly on the Shore, FX.....*G. Schirmer*
22. *Beethoven*—2nd Symphony (1st movement), F....*Carl Fischer*
23. *Grieg*—Peer Gynt Suite No. 1 (Nos. 1 and 4), F.....*Carl Fischer*
24. *Delibes*—Sylvia Ballet Suite (Nos. 1 and 4), F.....*Carl Fischer*
25. *Mozart*—G minor Symphony (1st movement), F....*Carl Fischer*
26. *Haydn*—Military Symphony (1st movement), SF.....*Carl Fischer*
27. *Massenet*—Angelus & March from Scènes Pittoresques, SF.....*Oliver Ditson Co.*
28. *Grainger*—Mock Morris Dance, F.....*G. Schirmer*
29. *Skilton*—Two Indian Dances, FX.....*Carl Fischer*
30. *Luigini*—Ballet Egyptian (Nos. 1 and 4), FH.....*Carl Fischer*
31. *Tschaikowsky*—Thornrose Waltz, F. or SF.....*Symphony Series, Silver Burdett*
32. *Plotow*—Stradella Overture, SF.....*Symphony Series, Silver Burdett*
33. *Dvorak*—Bagatelle, SF.....*Emil Ascher*
35. *Gounod*—Mirielle Overture, F.....*G. Schirmer*
36. *Schumann*—Romanza from 4th Symphony, SF....*Silver Burdett*
37. *Chopin*—Nocturne, Op. 48, No. 1, F....*Ross Jungnickel*
38. *Mozart*—Rondo, SF.....*Irving Berlin*
39. *Haydn*—Arietta & Presto from Symphony No. 32, SF (Master Series).....*G. Schirmer*
40. *Cadman*—Festal March in C, SF....*Oliver Ditson Co.*
41. *Schubert*—Menuet & Heroic March (Master Series), SF.....*G. Schirmer*
42. *Busch*—Lyric Suite (Nos. 1 and 4) SF..*H. T. Fitzsimons*
43. *Gluck*—Gavotte in C, SF.....*Oliver Ditson Co.*
44. *Tschaikowsky*—Chanson Triste, SF....*B. F. Wood Co.*
45. *Haydn*—Romance in E flat, SF.....*Oliver Ditson Co.*
46. *Bach*—Polonaise, Chorale & March (Master Series), SF.....*G. Schirmer*

47. *Martin*—Gavotte Celebre, SF.....*Oliver Ditson Co.*  
 48. *Zilcher*—Lullaby; *Bloch*—March (Elementary Series No. 4), SF.....*G. Schirmer*  
 49. *Hartman*—The See Saw; *Dalla*—With Even Tread (Elementary Series No. 8), SF.....*G. Schirmer*  
 50. *Reineke*—Little Suite (Elementary Series No. 10), SF.....*G. Schirmer*

8. *Weber*—Der Freishutz—Overture.....*C. Fischer*  
 9. *Wagner*—Prelude to "Lohengrin".....*C. Fischer*  
 10. *Beethoven*—Egmont Overture.....*C. Fischer*  
 11. *Tschaikowsky*—Andante and March from Pathetique Symphony (No. 6).....*Hawkes*  
 12. *Herold*—Zampa—Overture.....*Ditson or Fischer*  
 13. *Saint-Saens*—La Princess Juan—Overture....*C. Fischer*  
 14. *Christianson*—Norwegian Rhapsody.....  
 15. *Hadley*—Youth Triumphant—Overture.....*C. Fischer*  
 16. *Wagner*—Introduction to Act III "Lohengrin".....  
 .....*Fischer and Hawkes*

## Suggested State Required Pieces

(No. 1 most difficult; No. 3 least difficult.)

### Class A Orchestras

- (1) *Eroica* Symphony, 1st movement.....*By Beethoven*  
*Carl Fischer or Original Edition*  
 (2) *Sixth* Symphony, 1st movement.....*By Beethoven*  
*Carl Fischer or Original Edition*  
 (3) *Dance of the Clowns*.....*By Rimsky-Korsakov*  
*G. Schirmer or Original Edition*

### Class B Orchestras

- (1) *Peer Gynt* Suite No. 1 (Nos. 1 and 4).....*By Grieg*  
*Carl Fischer or Original Edition*  
 (2) *G Minor* Symphony, 1st movement.....*By Mozart*  
*Carl Fischer or Original Edition*  
 (3) *Lyric* Suite No. 1 (Nos. 1 and 4).....*By Busch*  
*Fitzsimons Edition*

### Class C Orchestras

- (1) *Menuet and Heroic* March (Master Series).....*By Schubert*  
*G. Schirmer*  
 (2) *Romance in E Flat*.....*By Haydn*  
*Oliver Ditson Edition*  
 (3) *Gavotte Celebre*.....*By Martin*  
*Oliver Ditson Edition*

## Selective List

### 1932 NATIONAL AND STATE BAND CONTEST MUSIC

*Classes A and B bands may select from the first thirty-eight numbers in the list; Classes C, D, and Junior High may select from the entire list.*

1. *Tschaikowsky*—Finale from 4th Symphony....*C. Fischer*  
 2. *Mendelssohn*—Fingal's Cave—Overture.....  
 .....*C. Fischer or Chappell*  
 3. *Hadley*—In Bohemia—Overture (Class A required)  
 .....*G. Schirmer*  
 4. *Wagner*—Die Meistersinger—Overture.....*C. Fischer*  
 5. *Goldmark*—Sakuntala—Overture.....*C. Fischer*  
 6. *Schubert*—Unfinished Symphony (1st movement).  
 .....*C. Fischer*  
 7. *Tschaikowsky*—Allegro con grazia from 6th Sym-  
 phony.....*C. Fischer*

17. *Schubert*—Rosamunde—Overture.....*C. Fischer*  
 18. *Rossini*—Semiramide—Overture.....*Ditson or Fischer*  
 19. *Suppe*—Pique Dame—Overture.....*C. Fischer*  
 20. *Elgar*—Pomp and Circumstance March No. 1...*Bossey*  
 21. *Thomas*—Raymond Overture.....*Ditson or Fischer*  
 22. *Hayward*—In a Spanish City—Suite.....*C. Fischer*  
 23. *Weber*—Abu Hassan—Overture.....*Ditson*  
 24. *Mozart*—Don Juan Overture.....*C. Fischer*  
 25. *Bellini*—Norma Overture.....*C. Fischer*  
 26. *Gounod*—"Le Reine de Saba" (Grand March)....*C. Fischer*  
 27. *Luigini*—Ballet Egyptian.....*C. Fischer*  
 28. *Coates*—Suite—The Four Ways.....*Chappell-Harms*  
 29. *Suppe*—Light Cavalry—Overture.....*Fillmore*  
 30. *Haydn*—Andante from Surprise Symphony....*C. Fischer*  
 31. *De Luca*—Legions of Ancient Rome.....*Barnhouse*  
 32. *Berlioz*—Rakosy—March.....*C. Fischer*  
 33. *Sousa*—The King of France from "Three Quota-  
 tions".....*Church*  
 34. *Bizet*—Intermezzo from L'Arlesienne Suite No. 2..  
 .....*C. Fischer*  
 35. *Lavallee*—Bridal Rose Overture (New Edition)....  
 .....*Cundy-Bettoney*  
 36. *Roberts*—Urbana Overture.....*C. Fischer*  
 37. *Busch*—Hymn and Processional.....*Fitzsimmons*  
 38. *Frazee*—Land of Romance—Overture.....*Jacobs*  
 39. *Losey*—Overture Premier.....*Barnhouse*  
 40. *Brockton*—The Black Rose—Overture.....*Ludwig*  
 41. *King*—The Wanderer—Overture.....*King*  
 42. *Coerne*—Exaltation.....*Ditson*  
 43. *Chenette*—Southern World Overture.....*Rubank*  
 44. *Ketelbey*—Sanctuary of the Heart.....*Bosworth*  
 45. *Barnhouse*—Paraphrase on "Pilot Me".....*Barnhouse*  
 46. *Wagner*—Tannhauser Selection.....*Fillmore*  
 47. *Chopin*—Mazurka.....*Burchard*  
 48. *Deppan*—A Japanese Sunset.....*Fox*  
 49. *Jensen*—The Happy Wanderer.....*Burchard*  
 50. *De Lully*—Menuet de Bourgeois Gentilhomme...  
 .....*C. Fischer*  
 51. *Losey*—Forest Whispers.....*C. Fischer*  
 52. *Beethoven*—German Dances.....*C. Fischer*  
 53. *Haydn*—Menuet de Boeuf (Oxen menuet)...*C. Fischer*  
 54. *Clarke*—At the Spinnet.....*C. Fischer*  
 55. *Ghys*—Louis XIII Gavotte.....*C. Fischer*  
 56. *Barbett*—Trailing Arbutus.....*C. Fischer*  
 (Graded as to difficulty, No. 1 being most difficult.)

Here Are the Required Numbers for the 1932 National High School Band Contest

Class A  
 Class B  
 Class C  
 Class D

In Bohemia  
 Youth Triumphant  
 Urbana Overture  
 Eleanor

By Hadley  
 By Hadley  
 By Roberts  
 By Detten

# M • A • R • I • M • B • A

By Harold Beach

**A**FTER attending a concert given recently by the famous Tepic Mexico orchestra, I realized more than ever the exquisite effects that can be obtained by the use of the marimba. This orchestra of approximately forty versatile and talented musicians includes four marimba players who perform on a large seven and one-half octave Marimba Xlyophone.

The precision and technique with which they played brought forth tones resembling both that of the pipe organ and harp. Their wonderful tone color was remarkably commented on by several music critics.

This concert left its impression upon me and has made me think more and more of the advantages an instrument of this sort would give to our high school bands and orchestras. Up to this time the instrument has been somewhat sadly neglected, but inasmuch as the bands for the last two or three years have been tending toward the Symphonic Idea with much variety of tone color, the marimba would certainly be an added feature.

A short while after the Mexican Concert I was fortunate enough to attend the State High School band contest at the University of Illinois. Here, much to my surprise and delight, I found the University band of some 325 players



*Eloise Redfield of Shenandoah, Iowa, winner of third place in the National Solo Contest and (below) Roger Goetsche, Chicago, winner of first place, can show you how to handle the hammers, adeptly.*

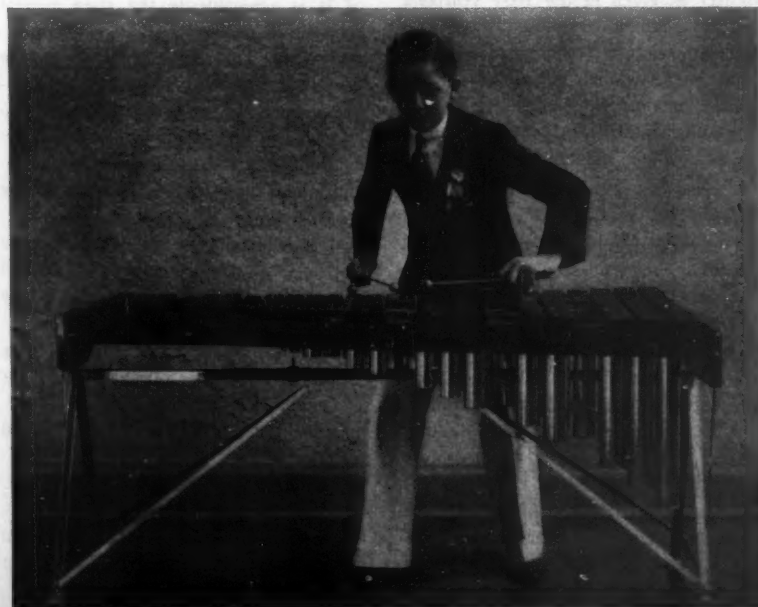
using a Marimba Xlyophone. Four mallets operated on the lower register and two on the upper register playing runs, arpeggios and melody gave a marvelous tone effect. Several of the contesting bands, particularly those fin-

ishing near the top as Aurora and Quincy, were also equipped with these instruments and I couldn't help but notice the difference in the quality of their playing as compared to that of the others. The organ like effect produced was outstanding in both bands.

The Quincy instrument was played by two girl pianists who recently became adept at the hammers. As there are many pianists, both boys and girls in every school, it would be easy for any bandmaster to train a few of them in the use of the hammers so that they would be proficient enough to play in the band within a couple of months.

At Senn High School, Chicago, the Xlyophone and Marimba are quite popular. At a special concert of theirs, two young band students, Roger Goettsche, fourteen, and Axel Jensen, sixteen, performed on these instruments in a duet with band accompaniment. The building rang with applause and they were forced to repeat the number.

For the average sized band I would recommend the four and one-half octave Marimba Xlyophone as the best buy, all around. To fill up the weak spots in tone color; to provide a place for two new members in the band; to afford pleasure to your audience; and to popularize your band, get one of these instruments or at least give it some serious thought.



# New Rules

## Governing State and National Band Contests

### for 1932

**I**N general the rules will be the same as last year, as concerns eligibility, judging, prizes, etc. (see 1931 yearbook), but the following changes have been voted by the Committee on Instrumental Affairs of the Music Supervisors National Conference.

#### *National Contest*

**Entry Fee:** There shall be an entry fee for all bands and orchestras participating in the National contest, the proceeds to be devoted to the cost of the prizes for the National winners and to help cover the cost of cups awarded in state contests. The fee for each band will be 75c per member, all classes.

**Meals and Lodgings:** Bands at the National contest will be housed at the expense of the host city but will probably be required to furnish their own meals. Orchestras will have to furnish both their own meals and lodgings.

**Size:** Bands in the National contest may not exceed a membership of 90 players. Similar limit has not been set for the orchestras.

**Play-Offs:** While the number of bands permitted to enter the play-offs will probably be half the number of entries in the class, but not more than six, as in previous years, the Committee in conference with competing Directors may change this if it should seem desirable for any reason, or they may even decide the contest without a play-off in any or all classes.

The bands ranking highest in the preliminaries and designated to play in the finals on the Saturday evening of the contest will be exempt from taking part in the parade during the same day.

These rules amend and are in addition to those published in the 1931 Year Book. Please refer to that edition for all points not covered herein.

It has been suggested that in classes in which there is a play-off the ranking secured in the finals should alone be considered, that is, without regard to the marks in the preliminaries, as in previous contests. "It is possible that, should the majority of the competing directors so desire, this plan may be tried in the 1932 contests."

#### *State and Preliminary District Contests*

**Eligibility:** The general rules on this subject as given in the 1931 yearbook will be modified as follows: So far as the state contest is concerned, the previous year's winner in any class may remain out of the contest, if this is agreeable to the state contest committee, but will be eligible to go direct to the National. In that case, however, only the first winner in the class in the state contest may go to the National, instead of first and second.

A similar policy is recommended with regard to preliminary district contest winners. In fact the Committee believes that if any band or orchestra has demonstrated conspicuous superiority over the others in its class, it should, at the discretion of the local contest committee, be permitted and even encouraged to remain out of the contest, whether district, city or state, if it wishes to do so, and it seems best in the interests of the participants in gen-

eral. The saving in traveling expense would also commend itself to the group affected and to the school authorities.

A band or orchestra which finds it more convenient to compete in a state contest other than its own will be permitted to do so if it is agreeable to both state contest organizations. It will not be given a state championship cup should it win in an alien state, but may be one of the two representatives of its class from that contest at the National, if it is agreeable to the state contest committee.

**Prizes:** The championship awards in state contests with which the Committee cooperates are now silver cups, to be held by the winner one year and to be kept permanently by the school winning them three times. The cup will be awarded in any class of the state contest in which there are eight or more entries, with the exception of Class D (one-year groups). Cups cannot be provided for more than four classes.

If local organizations or the state committee wishes to purchase a cup for a smaller class the Committee will furnish one of its regular type at actual cost.

In addition to the cups the Committee awards handsome and engraved certificates for winners in state contests, in accordance with the following schedule:

2—3 entries—1 certificate

4-5 entries—2 certificates

6-7 entries—3 certificates

Fourth and fifth place certificates will also be granted in large classes if it is considered advisable by the state contest chairman and special request is made for the same.

Bronze tablets may be purchased at the cost price of \$10 each, if desired in place of or in addition to the certificates, but the latter are equally symbolic of the honor won and, when framed, make almost as permanent and attractive memento of the occasion.

**District Contest Certificates:** Slightly smaller certificates are offered by the Committee for winners of district contests, at the request of the contest chairman. The schedule is the same as in the state contests.

**Certificates for Winners of Solo and Ensemble Events in State and District Contests:** Small certificates are offered by the National Bureau for the Advancement of Music for solo and ensemble winners in state contests where no other provision has been made for such awards. They are also offered to winners in these events in district contests if there are at least three entries in the class.

**Marching Event:** The marching bands will probably be judged by classes, as was the case last year. If so a prize will be awarded the winner in each class.

**Warming-up Number for Orchestras:** Orchestras entering the National may play a warming-up number, not to take more than three minutes, and not to be judged.

#### National School Band and Orchestra Association

At the meeting of the National School Band and Orchestra Association in May, 1931, membership dues were reduced from the previous amount of \$1, which included subscription to *The School Musician*, to 25 cents, without the magazine. *The School Musician* is the official organ of the Association and the subscription rate is 60 cents per year. All members of the Association are urged to become subscribers.

#### National Solo and Ensemble Contests

Solo and ensemble contests, in the leading instruments of the band and orchestra, will be held at the time of and in connection with the National High School Band and Orchestra Contests respectively. The list of the band instruments is as follows:

Piccolo, Flute, Bassoon, Oboe, English Horn, Eb Clarinet, Bb Clarinet,

Alto Clarinet, Bass Clarinet, Cornet, Trumpet, Fluegel Horn, French Horn, Trombone, Baritone, Bass, Saxophone Group I, Soprano, Mezzo-Soprano, Alto; Saxophone Group II, Tenor, Baritone, Bass; Marimba-Xylophone, Snare Drum.

#### Small Ensembles:

##### Woodwind Ensembles:

##### Flute Quartette

Clarinet Quartette (two Bb clarinets, one alto and one bass clarinet)

Wood Quintette (flute, oboe, bassoon, clarinet and French horn)

##### Woodwind Sextette

##### Brass Ensembles:

##### Horn Quartette

##### Trombone Quartette

##### Brass Quartette

##### Brass Sextette

##### Saxophone Ensembles:

##### Saxophone Quartette

##### Saxophone Sextette

**Note:** In case a trio is entered in any of the above classes, it will be necessary for it to compete in the quartette class. In case a quintette is entered other than the woodwind, it will compete with the sextette.

The list of instruments for the National High School Orchestra Contest, Solo Events, is as follows:

Piano, String Bass, Viola, Cello, Harp, Violin.

#### Solo Events at National High School Orchestra Contest

Violin	String Bass
Viola	Piano
Violoncello	Harp

#### Small Ensemble Events at National High School Orchestra Contest

a. Trio (Violin, 'Cello, Piano).

b. Trio (Violin, Flute, Harp).

c. String Quartette (Violin I, Violin II, Viola, 'Cello).

d. String Quintette (Violin I, Violin II, Viola, 'Cello, Bass).

e. Miscellaneous String Ensembles (3 to 8 players, including Harp or Piano).

There will be a registration fee of \$1 per individual contestant for all entries in the solo and small ensemble events at the National contests. This is to help cover the cost of prizes, judges and incidentals.

Solo and ensemble entries must be members of the National School Band and Orchestra Association.

**Eligibility:** Eligibility rules are the same as in 1931 and may be obtained, with application blank, from A. R. McAllister, 904 Second Avenue, Joliet, Illinois, president of the National School Band and Orchestra Association.

Similar applications for the orchestral stringed instruments and piano events should be sent to Mr. J. Leon Ruddick, Supervisor of Orchestras, Department of Music, Board of Education, Cleveland, Ohio, vice-president of the Association in charge of the Orchestra Division.

An eligible individual may compete in one solo and one ensemble event.

An individual may compete in two solo events, provided he has taken first place in both in his state contest.

It is possible that some slight changes may be made in the above rules when they appear in final form in the Committee's official announcement.

Every month we receive many orders for single copies of THE SCHOOL MUSICIAN. We are glad to fill these orders whenever possible but our overrun is generally limited, and extra copies are soon exhausted. Send your orders in as soon as possible after the publication date enclosing *fifteen cents* in coin or stamps. Three or more copies will be supplied at ten cents a copy plus cost of mailing.

# A Ten Dollar Lesson in Trumpeting

*The Second of a Series*

*By* W. W. Wagner

THOSE of you who had the pleasure of seeing the moving picture "Trader Horn" will remember the thrilling scenes where the frenzied native warriors were chasing the intrepid Trader and his companions. Do

*The Brass Trio of the Hobart High School Champion Band is living up to their reputation by winning first in District, first in State and second in the National Contest. From left to right they are: Everett Parry, Robert Rhoades and Robert Maybaum.*

you remember the theme of the chant which the natives used in their war song? As I remember it was something like this:



These two measures were repeated over and over and in fact constituted the entire chant. My impression was that these primitive people had a very limited conception of musical possibilities and that this short phrase probably was their idea of stirring martial music.

Now let us take another example of oddities in music and consider the Chinese whole tone scale. As you know, our regularly accepted major scale is composed of whole tones except between the third and fourth and seventh and eighth where half tones are employed. The Chinaman considers the whole tone scale to be very pleasing yet to our ears it would be very incomplete and far from satisfying.

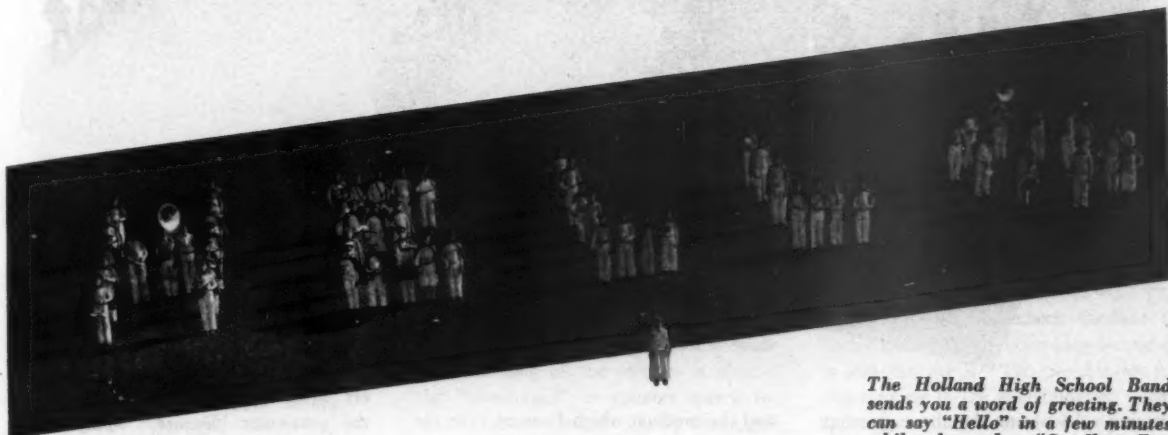
Another peculiarity of Chinese music is the type of instrumentation which is used . . . a mussette and native stringed instruments, liberally punctuated by gongs constitute an ideal Chinese combination. To our ears this "music" is odd, weird and far from being our idea of music, yet to the accustomed ears of our oriental friends it is sufficient to sooth the savage breast.

And so we find that in various parts

(Continued on page 33)



# Don't Say It Write It



*The Holland High School Band sends you a word of greeting. They can say "Hello" in a few minutes while they play "Goodbye Forever."*

In which the writer tells you how to form letters and words, on the parade grounds. This is the most spectacular feature of all drilling.



*By*

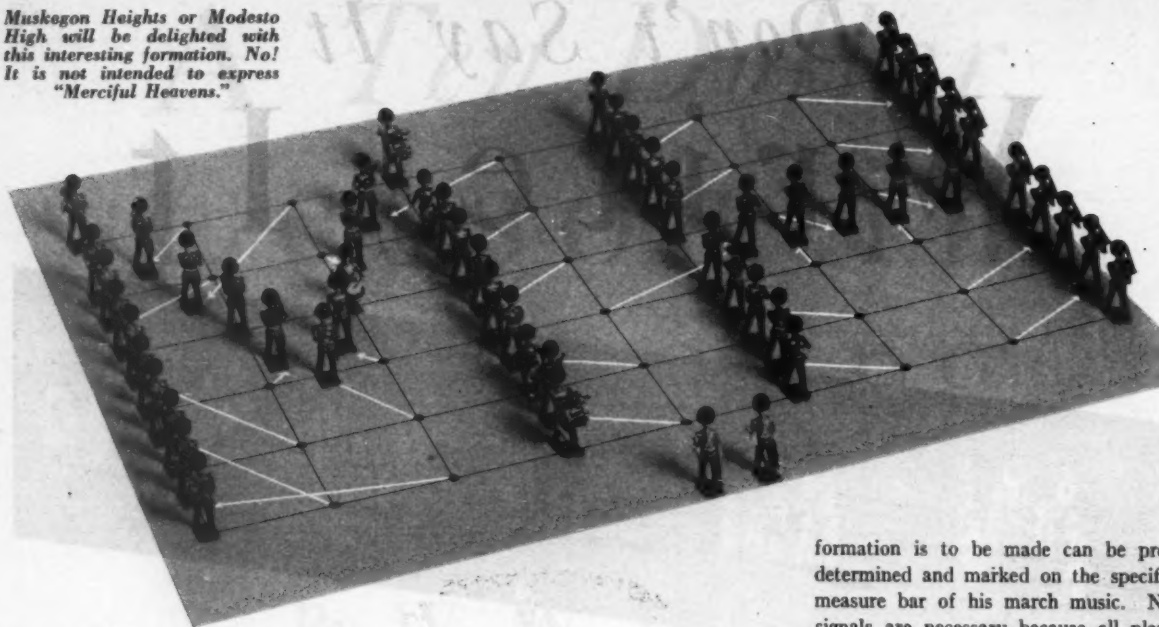
Eugene  
F.  
Heeter

*Director, the Holland, Michigan, High School Band, and Orchestra.*

**T**HE band, its music, its marching and its evolutions have become a recognized and highly appreciated feature of most high school football games. Even the spectators who do not understand all the points of the game can appreciate good music and a good marching band. The band owes to itself, to the school it represents, and to the public which has turned out to see it the duty of making the most of its opportunity to add to the enjoyment of the day.

What must happen in the drill rooms or on the drill field before the band can make this pleasing appearance or bring a crowded stadium to its feet with pride? In previous issues of the School Musician we have had articles covering the duties of the Drum Major, carrying position of the instruments, instructions for each individual player and others. Mr. Karl Schlabach of Benton Harbor, Mich., in the January issue gave us some splendid instruction on marching, drilling and letter

*Muskegon Heights or Modesto High will be delighted with this interesting formation. No! It is not intended to express "Merciful Heavens."*



forming. Answering the above question may be called a sort of a sequel to Mr. Schlabach's article.

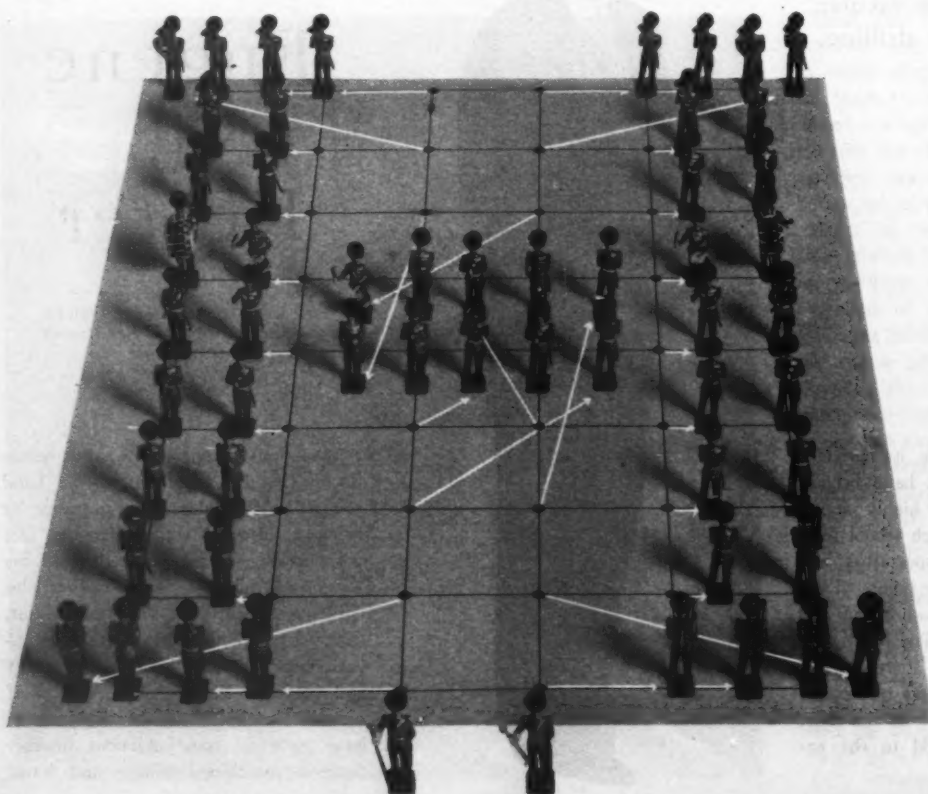
*Preparedness* is the keynote of the success of a band on the football field just as it is in most adventures. In the drill room each boy is given a chart which shows his position in formation

and the position which he must take for the various maneuvers. This he studies until he has pictured in his mind his every move. Next comes the question of when to move.

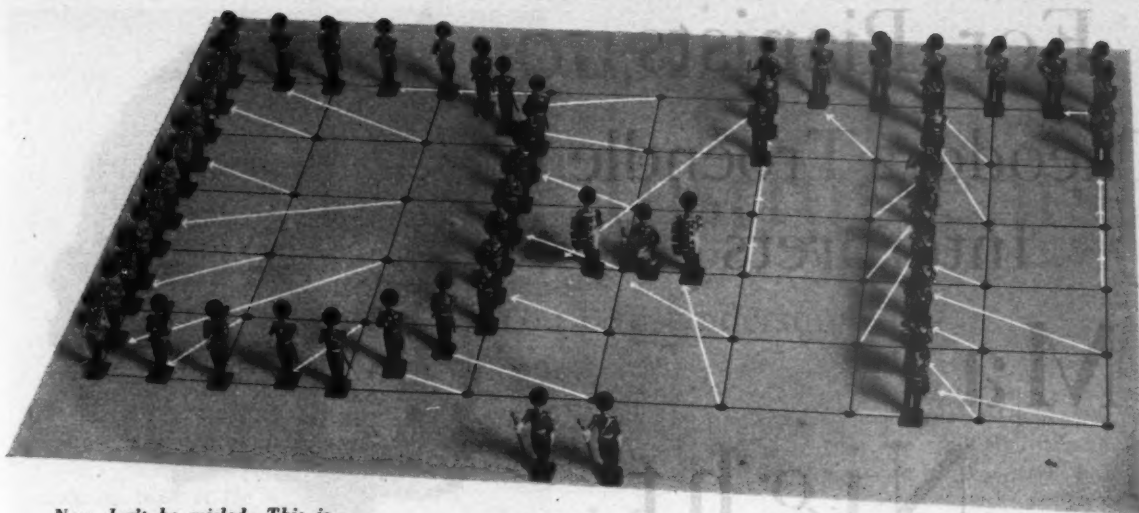
A band on the march covers approximately one hundred yards per minute. The length of time required for the band to get to the point where the

formation is to be made can be predetermined and marked on the specific measure bar of his march music. No signals are necessary because all players know that they must change at the particular measure. Many bands attempt to form letters and words without playing as they do so, with but little effect upon the spectators. It is just as easy and much more effective to go through all the formations while playing if the proper care is taken in planning all the minutest of details.

A suggested routine may be to have the band start playing as they stand on the end of the field ready for the dramatic entrance. At the beginning of the first strain they may step out with a real "strut," continuing to middle of the field. Each rank will know which yard line to stop on and when they have reached the proper place they will mark time until they arrive at the indicated measure on their sheet of music and without pause, break into the formation of the word "Hello" facing the visiting stands. (A good spacing on the field is for the first rank to stop on the specified yard line, the second



*The double file "H" is a tribute to Harvard, Holland, Hoodville, and—  
tut, tut.*

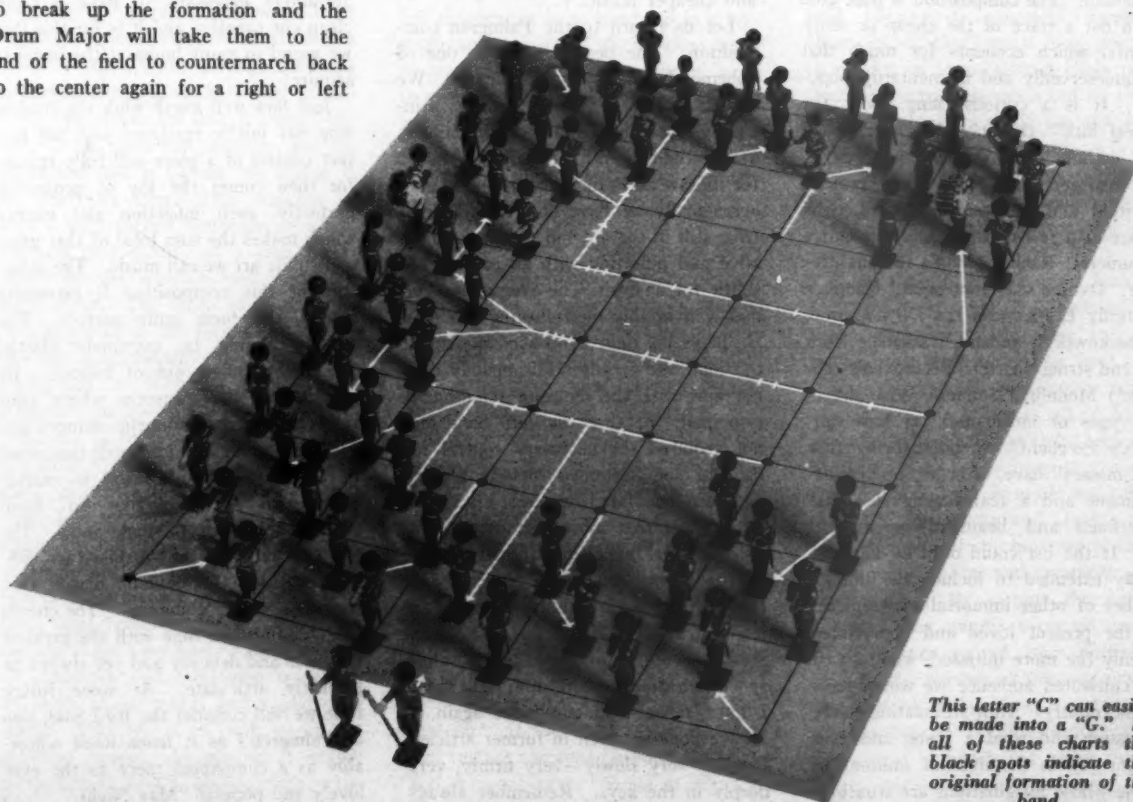


*Now don't be misled. This is not the signature of the Keely Institute. (Oh, yes, the place is still running.) Neither does it represent Detroit. Davis Tech will recognize it as their very own. These letters are all formed by bands of fifty-four pieces. The two-letter formations in single file are most effective and perhaps the easiest to maneuver.*

rank two and one-half yards behind, leaving the third rank to stand on the next white yard line. Providing the field is lined off every five yards.) Another measure bar will indicate the time to break up the formation and the Drum Major will take them to the end of the field to countermarch back to the center again for a right or left

turn to face the visiting stands where the letter of the visiting school is made and the song of the visitors is played. An "about-face" or counter march toward your own stands playing the school song and forming the school letter will quickly bring the stands to their feet for a dramatic finish from the dramatic start. It is possible to march in certain letter formations if properly planned. We have often combined the two bands at

a game to play a march familiar to both bands. This routine may be varied to suit the needs. The possibilities for contributing to the entertainment of the spectators before and between the halves of the game are unlimited. No bandmaster can afford to miss his opportunity to make a big contribution to the athletic events which have come to be such an important factor in our school life.



*This letter "C" can easily be made into a "G." In all of these charts the black spots indicate the original formation of the band.*

# For Pianists

## Theodora Troendle

### Interprets

# May Night

*By Salim Palgrem*



Miss  
Troendle

Few compositions for piano in recent years have achieved the outstanding success and popularity that Palmgren's exquisite little masterpiece has won in the hearts of countless music lovers, laymen, and musicians alike—and success could hardly be more well-deserved. The composition is pure gold with not a trace of the cheap or sentimental which accounts for much that is undeservedly and momentarily popular. It is a curious thing about the "great hits"—the ones that last. They are, without exception, excellently written, real gems, and with a high ethical, spiritual and musical appeal. Let us glance at a few of the list: Schumann's Traumerei; Rachmaninoff's famous prelude; Dvorak's Humoresque; Chopin's Butterfly Etude; also the Db nocturne, Tchaikowsky's andante Cantabile from the 2nd string quartet; Beethoven's (so-called) Moonlight Sonata. What different types of music and yet how uniformly excellent, my point being that the "masses" have, after all, proper discernment and a real feeling for what is refined and beautiful in musical art. If the list could only be immeasurably extended to include the infinite number of other immortal masterpieces for the present loved and appreciated by only the more initiated, what a vast and cultivated audience we would have in this country! How stimulating to the profession and what a living and ever present joy in the lives of millions of people whose imaginations are stunted

by cheap movies, cheap magazine tales and cheaper music.

Let us return to the Palmgren composition. The desired effect is one of ephemeral, misty, hazy delicacy. We are all familiar with such a night, principally because beautiful spring nights are exceedingly rare in America, noted for its raw and rainy springs. But very occasionally we have one, the touch of frost still in the air, but the atmosphere alive and pulsating with an ecstasy too subtle for analysis. The average student makes invariably the following mistakes. He plays his right hand accompaniment too loud and jerkily. His melody does not flow with the requisite smoothness, principally because his left hand has not acquired the necessary control for delicate and sustained melody playing and last but far from least, he often is guilty of that most flagrant of pianistic blunders by frequently playing his chords unsimultaneously with the left hand which is the first, greatest and most cardinal of sins. To acquire this absolute control of tone and absolute synchronization of left and right hand I must repeat and emphasize again as I have done so often in former articles. Practice very slowly—very firmly, very deeply in the keys. Remember always

that to obtain a good photograph it is absolutely necessary to have a clear, clean cut negative and it is for this that we spend so many hours at the piano to acquire!

Just how well worth while the student who has finally mastered and has perfect control of a piece will fully realize, for then comes the joy of projecting perfectly, each inflection and nuance which makes the sum total of that great and subtle art we call music. The structure of this composition is extremely simple, the form quite perfect. The rhythm should be extremely elastic, flowing but never out of balance. Be cautious in the measures where your right hand accompaniment changes and projects the melody in chords that must be played as smoothly and in exactly the tempo as when your left hand played the melody in single notes. The last four measures of this piece are difficult too, for the obvious reason that there is so little "going on." The chords must diminish in tone with the greatest evenness and delicacy and yet always be perfectly articulate. At some future time we will consider the Bird Song also of Palmgren's as it lends itself admirably as a companion piece to the ever lovely and popular "May Night."

# Acoustics of Musical Instruments

Written So You Can Understand It

By

Lloyd Loar

IT IS customary to define pitch by relating it to a certain place on the staff. Thus we say violin A, and immediately think of the A found on the middle space of the treble or G clef. It is also customary to think of pitch as the high or low effect of tones, that is, we speak of the high pitch of certain notes and the low pitch of others. There is, however, a more exact understanding of pitch than either of the ones just referred to, and with the aid of the apparatus described in our previous installment we can see and comprehend what this is.

If the disk with regularly spaced teeth is revolved on the turning spindle while the card is held so the teeth flick it as they go by, or if the disk with the regularly spaced holes is used and a stream of air is blown through the holes as they rotate, one thing is very noticeable. The slower the disk is turned the lower is the pitch that is given; and the faster the disk is turned, the higher is the pitch we hear. This suggests at once a very correct definition of pitch. Pitch is that quality of a tone determined by the rapidity with which its units occur. The more of these units in a given time, the second is used as the time measurement, the higher is the pitch; and the fewer of these units in a second, the lower is the pitch.

As far as music is concerned, there is a limit to the rapidity or slowness of these units. If there are very few of them per second they are each heard separately and then we are not conscious of pitch nor of a musical tone. We hear a series of shocks or throbs. The units must come so close together that the ear is not conscious of each one but of a smooth and continuing sensation, in order to be useful and valuable in music. This low pitch limit varies for different people. In general it occurs around the lowest C on the piano, writ-

ten with five leger lines and on the sixth added space below the bass or F clef, and having a frequency of about 33 per second. In orchestra music the low E of the double-bass, the third note up from this lowest C, is the lowest pitch needed. Some people are able to distinguish pitch down to a frequency of 16 or less per second; young ears are usually more sensitive in this respect than older ones. But an inability to clearly sense pitch values at very low frequencies is no handicap in a musical career, provided pitch values begin to register around 32 frequencies, so it is nothing about which to worry. The reason being, of course, that lower frequencies are not much used in music and are not at all necessary to adequate expressiveness in music.

IN the direction of higher pitch limits we find a similar condition. As the frequency of a tone increases and its pitch becomes higher, the tone becomes shrill and it becomes increasingly difficult to tell just where the tone belongs on the staff. A large per cent of those hearing it will place it in the wrong octave, thinking it to be an octave higher or lower than it really is. The reason for this is not the same as the one which accounts for an inability to distinguish low pitches, although it is related. It is just that when the frequency reaches a certain rapidity the ear is unable to determine accurately the pitch value of the tone. It is really correct to say that the ear cannot count that fast. If the frequency is increased still further the tone becomes inaudible, and does not affect the ear at all. This

frequency rate that introduces inaudibility also varies with different people, it may be found anywhere from 20,000 to 40,000 frequencies per second. The place where lack of distinct pitch definition begins also varies, but tones used in music stay well below this place, even where it is found for ears not very sensitive to high pitches. The highest note of the piano, seven octaves above the lowest C, is about the most rapid frequency used in music, and it is not used often. Its frequency is slightly over 4,200 per second. So the frequencies for tones used in music are found between 33 and 4,200 per second, and some frequency between these two limits accounts for the pitch of every note it is possible to write for any musical instrument, generally speaking. However, all the beauty it is possible to express in tone between these pitch limits, apparently is unlimited by them. If such a limit exists it has not been reached and probably never will be. Such limitations as have appeared have been human and not acoustical, so again we find nothing about which to worry.

If we experiment somewhat with the relationship of tones as determined by their frequency relation, we find ourselves in a very interesting field. One that expresses tone relationship mathematically. This is not at all to be unexpected. We have already seen that music itself is music because the units that compose tone or music are put together in an orderly and regular manner. And one of the most exact means of expressing order and regularity is by mathematics. By turning the disk on the revolving spindle a certain number of times per second, and multiplying that by the number of holes or teeth in the disk we can produce a certain definite frequency. Then by comparing two tones, one of which has twice the fre-

(Continued on page 41)



*George Leedham of Des Moines, Iowa, member of the Des Moines Symphony Orchestra, was the winner of second and third places in the State and National Violin Solo Contests*

# They Won Prizes in State and National Contests Last Spring

*It surely was a winning season for Calvin C. Gabriel of Nowata, Oklahoma, who had the honor of winning first on his flute in conference district and state contests in 1931 as well as 11th place in the National Contest. He also won first place in the conference; 2nd in the district and 3rd in the state on his BB $\flat$  bass horn.*



*Sidney Weiss, member of the Harrison Technical School band, Chicago City Championship and 1st place in the National at Tulsa last spring*  
sturdy saxophonist

*With such a snappy appearance is it any wonder that the Bloom Township High School Saxophone Quartette, Chicago Heights, Illinois, won second in the National Contest. The boys are: Orval Morton, 1st alto; Donald Herman, tenor; John Hinkley, 2nd alto; and Harry Maxwell, baritone*



*It's this prize-winning solo business that keeps Modesto in the limelight. One of her proud sons, William Vlach, proved himself master of his huge E $\flat$  Sousaphone by winning the much coveted first place in the California State Solo Contest held at Sacramento last spring*

As a member of the Joliet High School band, John J. Clemens, Jr., attended four National contests. Last spring he took first place on his E $\flat$  clarinet in the district, second in the State and first in the National Contest, as did his band



Sam Reiner of Glenville High School Orchestra won 3rd in the National Cello Solo Contest last spring and was also a member of their champion string quartette. A scholarship gave him the benefit of studying at Winona Camp last summer

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n Technical High  
d, Chicago, won  
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National Contest  
st using on his  
r saxophone

Besides being a prominent clarinet player of Michigan's All State Orchestra for several years, Hugh Parker, Waterliet, Mich., was second place National Winner 1930 and member of North Central Chorus, Des Moines, 1931



Smiling her way to the top, Lillian Lucille Otte of Sharon, Pennsylvania, won third place in the National Piano Solo Contest held at Cleveland last term. She also won first place in one County and two State contests



Fortunate enough to win first place in the state and 2nd in the National contest on his fluegel horn, Willard D. Michael of Pueblo, Colorado, says, "My only aim is to take first place in the National Contest next year"

# « We See by the Papers »

## **California Has Own Music Camp**

California can now boast of its first summer music camp which was held this summer at Camp Sierra. The camp is ideally situated in the redwood forest overlooking Big Creek Canyon and the Sierra mountains on the far side rising some two thousand feet above the camp level. Major Earl Dillon of Kerman Union High School with a group of accredited teachers, each an expert on some particular instrument, made up the teaching staff.

Intensive training on their chosen instrument was given each and every student, and those who wished to master a new instrument had an excellent opportunity to study.

Each day private and class instruction was given from 9 A. M. to 12 and the band and orchestra period was from 1:30 to 3:00 P. M. From then on the day was free for swimming, hikes, games and amusements.

Some activity was held every evening such as stunt night, weenie roasts, campfires, marshmallow roasts and haunted house trips to avoid any chance for that "home feeling." Mess was excellent throughout the entire camp period. What more can be said? Only that the camp intends to go right ahead next summer with renewed interest.

## **Amarillo High Band Organizes**

Under the direction of Oscar Wise, the Amarillo High School Band has just completed reorganization this semester. Tryouts have been held to determine the position which each player will hold this term. With a personnel of fifty-six or more good players, Mr. Wise is confident that his band will make a good showing as he has selected an entirely new repertoire of marches and other music.

## **Cadets Increase**

With a membership of 38, the Central High School Cadet Band, Omaha, Neb., is starting the term with one of the largest enrollments for the last few years. Ten of the new members are freshmen, and other classes are represented with approximately the same number. Band adviser, Henry Cox says, "They show wonderful spirit."

## **This Department Is Conducted by Neta Ramberg**

*Please send in the music news of your school. And don't forget the pictures.*

### **Miss Kettering Is Versatile**

Miss Kathryn Ann Kettering of Crete, Nebraska, won second place in the National Piano Solo Contest at Cleveland last spring.

Promised a trip to Cleveland for the National Contest if she won in the



State, Kathryn made good. She regards that trip as a "thrill of a lifetime."

The last semester of her senior year in high school was spent at Lincoln High, Lincoln, Nebraska, where she enjoyed the advantages of their excellent music department.

During the summer of 1930 she had the privilege of attending the National High School Band & Orchestra Camp at Interlochen, Michigan, where she won second in the piano solo contest and played piano for the orchestra under the direction of Dr. Howard Hanson and Percy Grainger.

This is her twelfth year of music study and she not only plays the piano, viola, violin and harp, but sings as well. Much of her musical ability, we believe, must be credited to her musical

parents, who are themselves teachers of piano and voice.

"Music," says Kathryn, "will be my life work and I am very sure that I will be happy in it."

### **Glenville Plays at the Stadium**

The Glenville High School Orchestra, under the direction of R. E. Rush, played at the Cleveland Stadium, September 27, in a mass band together with the United States Marine, and other local high schools. They will have various events, including concerts and recitals, to fill their program this semester.

Shortly after Thanksgiving a band concert is being given, the proceeds of which will go toward the payment of uniforms.

Glenville now boasts of one hundred and one members in the orchestra and ninety-eight in the band. A very good record!

### **All State H. S. Orchestra**

The Department of Music of the New Jersey State Teachers Association, meeting in Atlantic City November 27-30, will present the All State High School Symphony Orchestra in a concert on Sunday afternoon, November 29th, at three o'clock, in the Auditorium.

The personnel of the orchestra consists of two hundred forty selected players from the various schools of the State.

The following program will be given: Overture, "Sakuntala".....Goldmark  
Liebestraum .....Liszt

Conductor, Ben Levy of Bayonne  
Southern Rhapsody.....Hosmer  
Air for the G String.....Bach  
Conductor, Clifford Demarest of Tenafly  
Waltz, "The Sleeping Beauty".....

.....Tschaikowsky  
Finale from Fourth Symphony.....

.....Tschaikowsky  
Conductor, Arthur H. Brandenburg  
of Elizabeth

### **Wields the Baton**

Edward Murray of Springfield High School, Springfield, Ohio, was recently chosen by Mr. Gaylord R. Humberger to succeed Cliff Levin as drum major for the high school band.

## This Is Splendid

Inspired by "I Am Music" of our September issue, Elfraeda Rowland of Clarksdale, Mississippi, contributes a bit of delightful poetry.

### RELEASE

By night's alluring arms enfolded,  
Clasped upon her fragrant breast,  
Bewitched, my spirit calmly slumbers,  
Lulled into eternal rest.  
The leaves, casting their lacy shadows,  
Gently and fitfully sigh:  
Breezes, wafting light caresses,  
Chant a taunting lullaby.

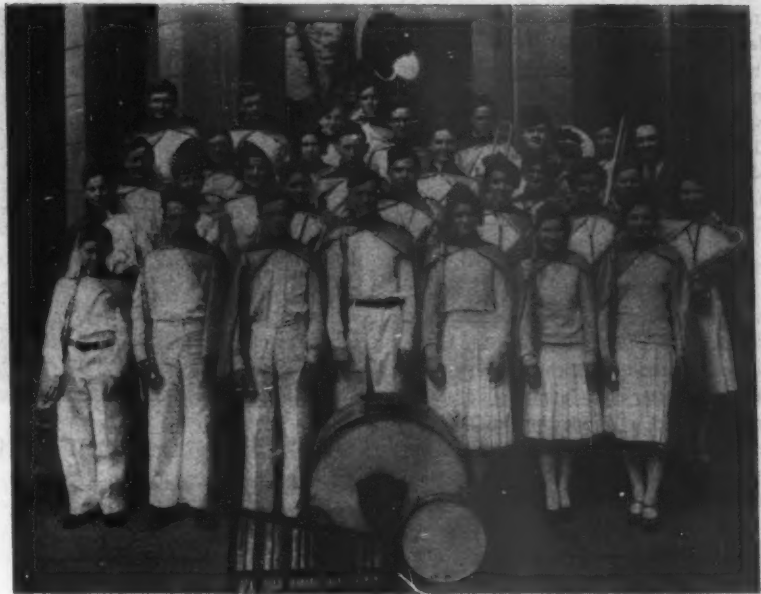
Then the strains of distant music  
Echo faintly through the night,  
Swelling with enchanting sweetness,  
'Neath the stars' wierd, elfin light.  
The pulsing tang of mellow harpstrings,  
The plaintive wail of lovely lute,  
Triumphant peal of silver trumpet,  
The laughter of a fairy flute.

The violin with its tender throbbing  
Murmuring softly as a dove,  
Intermingles joy and pathos  
Into a melody of love.  
Gloriously night's spell is broken,  
And through the golden dawn of day  
On the wings of song immortal  
My spirit is borne away!

### East Aurora Band Elects Officers

Harold E. Brown, Reporter

Election time again! East Aurora High Band recently held their annual election of officers and the lucky winners are: Harvey Geist, President; Ellsworth Drew, Vice-President; LeRoy



## Winners in Parochial Contest

Our Lady of Victory Academy Band surely responded when the photographer told them to "look for the birdie." Just look at those smiles! This attractive young group of musicians is from Waterloo, Iowa, and, for your informa-

tion, won first place in the Dubuque Arch-Diocese Contest for parochial schools held early this summer. Their director, John Jenney, is proud of the wonderful work they have been doing this year.

Schlitz, Student Conductor; Keig Garvin, Librarian and Cyril Dussel, Property Man.

### Kryl Visits Huntington

Under the auspices of Huntington High School Band, Huntington, Ind., Bohumir Kryl and his famous band presented a special concert October 15.

All students who attended the concert were dismissed early for the program. Our reporter, Dick Guthier and John Sparr acted as publicity agents for the band.

### Dick Again!

Seventy-seven students from Central School, Huntington, Ind., are taking beginning band this year. This is the largest class Huntington schools have ever known.

Richard Guthier has charge of the drum corps of twelve members. Mr. Weesner will instruct the fifty members of the wind instrument group and Lowell Lybrook is taking care of the fifteen stringed instrument beginners.

### A Pirate Band Organized

Twenty of the more experienced players of the Bismarck High School band have organized a Pirate Band under the direction of Clarion Larson, musical director. This band is to be used in connection with pep meetings and football games. The members are:

Trumpets, Melvin Thoreson, Melvin Timm, William Owens, Edwin Mueller; clarinets, Russell Saxvik, George Bou-

## Watch Harrisburg



The Harrisburg Township High School Band of Harrisburg, Illinois, more than doubled its personnel within six months. With so much new material, it was impossible for them to enter

the contests this year. However, only five or six players are being lost through graduation so G. R. Waller, their director, intends to have one of the best Class A bands next year. Let's watch them climb.

trous, Walter Ulmer, Donald Lund, Jack Humphreys, and Louis Ahlen; trombones, James Mueller, Eugene Palmer, and Billy Lambert; basses, Edward Cole and Charles Shearn; E-flat clarinet, Omer Walla; horns, George Moses and Ralph Rand; drums, Clark Shwick and Junior Neff; baritone, Ralph Goodard; piccolo, James Hyland.

### Musicans Get "W's"

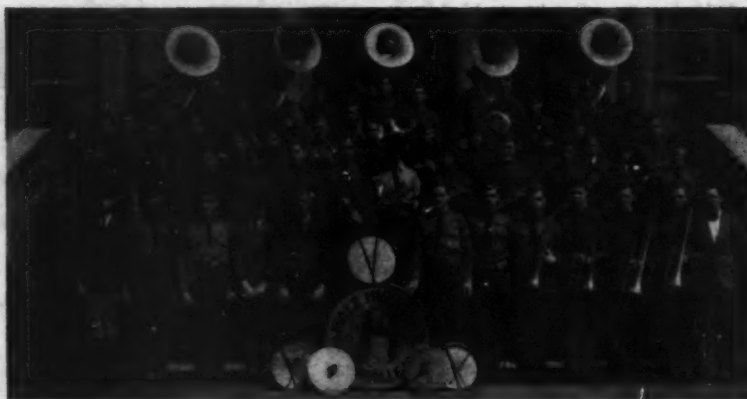
Members of the band, orchestra and glee clubs of Wyandotte Roosevelt High School, Wyandotte, Michigan, may now earn their letter on a definite point scale basis. To get a W one thousand points are required, which may be earned in several ways. Membership to any one of the musical organizations entitles a student to 200 points and if a student is an officer, student leader, or section leader, takes private lessons, or does solo work, extra points of credit are given him accordingly.

Demerits are given for absence from public appearances and for losing or damaging school instruments or music.

A system of this sort should be an inspiration to all the high school musicians for now they will be able to have a letter as well as the athletes.

### Christmas Festivities Under Way

The Symphonic choir of Roosevelt High School, Chicago, has accepted an invitation to take part in the Christmas program of the Chicago Symphonic Orchestra under the direction of Dr.



### For Men Only

The Louisville Male High School R. O. T. C. Band took first place again last April at the Kentucky State Contest at Lexington. They had been barred for three years for having won the trophy three times in succession. Such technique, persistence and skill is surely

deserving of mention.

The boys have become so fond of this bronze lady that they are determined to make it possible during the next two contests for her to make the Male High trophy case her permanent home. We wish them all the luck in the world!

Stock. This group will sing in collaboration with choruses from Lindblom and Schurz high schools. Practice has already begun and they will present "The Rio Grande," a very unusual piece in that it is set for orchestra, solo piano and chorus, with none predominating.

### Wins Scholarship

Charles Ledwith of 2644 Washington Street, Lincoln, Nebraska, full-fledged reporter for the SCHOOL MUSICIAN and former managing editor of his school

paper, the Advocate, was awarded a year's tuition scholarship in journalism at Drake University in Des Moines. Charles will finish high school in January, after which he will take advantage of the scholarship, which has a value of \$115 for each of two semesters. Good for you, Charles!

### Pepping Up

Although it takes a little while to get in the swing after school opens, Capt. Harry F. Dowse of Englewood High Band, Chicago, already has a snappy band which is going to back up all the school enterprises this fall. At the present time there are seventy-four musicians in the concert band, twenty-four of which are new this semester. There are approximately forty-five students in the beginners' band and twenty-six in the second. With all this reserve material things surely ought to hum out on the south side this fall.

### Catawba Pushes Ahead



The Catawba County School Band, North Carolina made up of boys and girls from seven county schools, was organized by W. F. Warlick, principal of the Conover School, at Conover, N. Carolina. They have played at State Teachers' Meetings and three State Band Contests, and have received much favorable comment throughout the

state for their unusual organization and high standard of musical attainment. This organization is an example of what can be done in our rural schools where there is no city school interested enough to sponsor a band. We hope more of the rural schools take note of this and start to organize bands and orchestras of this type in their county schools.

All 1931 prize winning bands and orchestras, both State and National, are requested to send in photographs and information for publication in *The School Musician*. This is part of our effort to supplant the official Year Book, which for lack of funds, will not be published this year.

## Here Comes the White and Blue

GLADYS DOENGES, Reporter

Now when they march down the football field the students of Central High, Fort Wayne, Indiana, can truly sing "Central, dear Central, your sons and daughters wear the white and blue."

It wasn't so much the music which flared forth from their instruments, nor was it the inefficiency of any of its departments, but the appearance, one of the most essential qualifications of any band. A band, dressed in drab blue, to which, after many years of usage, gold braid had been added, made a very poor showing in competition with the bands which visited Central.

For some time this poorly dressed band continued to rankle in the minds of the students. Last year action was finally started to raise money with which to purchase the new uniforms. The athletic association, the Booster Club and several other organizations contributed the total amount of \$800 toward the fund.

By the time the new suits arrived every one's curiosity was aroused. Mr. Bailhe, the music instructor, announced that the Band would make its first public appearance in concert on Friday evening, September 25. The Public Speaking department sent out volunteer speakers to each assembly room every period in the day on Thursday to advertise the Band Concert.

Friday night came and the crowded auditorium was in a great spirit of anticipation.

Suddenly there burst before the eyes of Central's student the band in all its new splendor. There was the blue, the Central blue, the one which Central rooters sing about. Trousers of blue with a white stripe, blue cape with white satin lining, white sweater with blue lyre in front and a General Pershing style of cap. There was also the majordomo, tall and dignified in blue with gold decoration and the high, white, furry hat which is so effective in a parade.

Since that first public appearance, Central's band has been surpassing every band in the territory around Central. Clothes do help to make the man—at least they give him self-confidence.

"Many worse things have come to pass," said the teacher as she watched the incoming class.

## Winners, Class B, 1929, '30, '31



## —and Class C, 1929, '30, '31



## —and Class D, 1931



## —in the Western Slope Contest

Three bands, the Palisade High School Band, Fruitvale High School Band and Callbran School Band, all under the directorship of Cleon E. Dalby of Palisade, Colorado, won first place respectively in Classes B, C and D in the Western Slope Contest held at Grand Junction, Colorado, this spring.

To have one winning band is an asset to any director but to have three of a kind is exceedingly remarkable.

The Palisade band, organized in 1929, won first place that year, 2nd in 1930 and 1st this year.

The Fruitvale band has not lost one out of four contests in which it has entered in the last three years.

And the Callbran School band, organized in September, 1930, has won the first contest in which it participated.

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Dear Mr. White:

Feb. 13, 1931.

The latest model KING Instruments which we secured some time ago for my band have met every possible requirement. The entire brass section of my band and the saxophone are KINGS. I attribute a great deal of the success of my band to the fine quality of instruments which are being used by its members.

With kind greetings, and wishing you continued success.  
Sincerely yours,

Samuel Rankin Olney

### Read These Instructive Articles

A new issue of the White Way News contains many articles of fascinating interest and helpfulness to both school musicians and their Bandmasters and Orchestra Directors. A copy will be sent free on request to any reader of The SCHOOL MUSICIAN. Mail coupon for your free copy. This places you under no obligation whatever.

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# « Studenten-Stimmen »

## **We're Agreeable**

Believe it or not, I was amused with the September issue of the *School Musician*; amused enough to be impressed.

Since when did you open your *Studenten-Stimmen* columns to such wise-cracking personifications as Machine Gun Michael, of Chicago? I suppose Al Capone will be next, with an article on how to become famous. I'm still wondering if Machine Gun Michael's article was supposed to tell me something, or tickle my sense of humor. I admire Michael's ambition in music, but to succeed, he'll have to stick to music, in a more presentable form.

I wish a few of the self-styled argumentative contributors of *Studenten-Stimmen*, would take an extended vacation, and forget where their home address is. This column could be mighty helpful to several students, by being a medium through which they could exchange topics concerning music, and its branches. Last season the only subject I could find was: Our Band Was the Best; We Have the Most Efficient, etc. A good band will be discovered without egotistic advertising.

Let's see more articles of interest like, *I Am Music*, the article written by Neta Ramberg, the one written by Lloyd Loar. I consider those to be just the kind to create a lasting and favorable opinion of a magazine, like yours. Yours very truly, *Carlton Benson*, Oak Park, Ill.

## **Spinning What?**

I promised to write about drum lessons but after a heavy dosage of cheese and crackers, indigestion set in and my head began to whirl so I changed my mind and began to consider twirling drum majors. Catch on?

There's an art! Twirling a baton. Why it's more fun than trimming reeds and far more scientific. Think of the plaudits, the shouts of approval, the fuss of the girls and the envy of brother band members and last but not so funny, the howl of derision when you drop the baton before an audience.

I interviewed a twirler once. He was as inaccessible as Mussolini and as frigid as a concentrated Eskimo Pie. Yes, he was? He told me how he

knocked 'em cold in Kokomo and silly in Saskatchewan. What a man! Yet he could spin the wand even better than I can yarns. I didn't get all the fine points of *his art* because the old baton traveled too fast. He was as tricky as Larry Hammond and as snappy as Phil Burman of Oak Park, Ill. I know these two whirling dervishes when I see them so I guess they won't object to dishonorable mention.

Last week I interviewed a renowned cymbal player. Wait till you hear the secrets I have to reveal on cymbal clanging. Next week East Lynne and all points west of Galesburg. Don't spend all your money on Sousaphones.

*Machine Gun Michael*, Chicago.

## **We Like It Too**

I am but one among the numerous readers of your little magazine. However, I enjoy it very much, and am quite proud to be included among its countless friends. I have found great enjoyment and much valuable information between its covers.

The article in the most recent issue entitled "I Am Music" is a revelation! After reading it I was astounded. It has been to me both a reproach and an inspiration. Its words express identically one of my most vague emotions, that music is the very essence of life, having the power to accomplish anything.

Although music is to me a magnetic influence, poetry is my cherished ambition. These arts combined are triumphant.

I do wish that Mississippi may soon become as well known musically as Illinois or Michigan.

An admiring reader,

*Elfaeda Rowland,*  
*Clarksdale, Mississippi.*

## **Paging Mr. Wegner**

The article by H. C. Wegner on Contest Reorganization interested me and gave, on the whole, a good plan. But I would like to say right here that I think that plan would never work out. I base my argument on only one point, but I think it is strong enough to dash Mr. Wegner's suggestion to pieces; I

say that this plan will never crystalize because it would cost too much.

Look, Mr. Wegner intends to have district, state, sectional, and national contests. Alright, say a band wins the district contest, then it has to raise funds to carry it to the state contest. If it wins in the state contest, it has to start another campaign to get funds to finance the trip to the sectional contest, and if it wins in the sectional it has to go still further and try to get funds to finance the trip to the national contest.

Do you see the amount of money this would take? Approximately \$200 for the state contest, \$1,000 for the state sectional, and \$4,000 for the national (Class A). At this rate we would have about four bands in the national contest, and don't forget, these bands wouldn't be the pick of the country musically, but only those who had money enough to carry them through the contests. And then, how about the payment of the judges for these four contests? You would have to have a prodigal number of judges, in addition to the prizes and awards. Where would all the money come from to support this? Mr. Wegner, I would advise you to think up a new plan of contest reorganization. Begging your pardon, I am yours, *Otto Zmeskal, Jr., Captain, Harrison Technical High Band, Chicago, Illinois.*

## **We Beg to Repoligize**

Referring to the picture on the cover page of the September issue of *The School Musician*, we wonder how your artist "gets that way." We don't have to take down the old uniform and brush it up as it has never been laid away, we rehearse twice each week the year around, no vacation and have been doing it for seven years, and have never entered any kind of a contest without being placed, and have gone as high as third place in the National contest class C last year. All our members take *The School Musician*, like it and get a great deal of good out of it. Our high school has only 160 pupils, and our city a population of 1,300.

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## Musical Discords

A reporter came to town one day;  
He heard the High School Band;  
He didn't know he'd cause much woe,  
How could he understand?

He saw the new Sarousophone  
And hence this little story;  
He featured it for Sunday's sheet,  
And clothed the thing in glory.

He put it on a foremost page,  
The page called "City Life."  
The band was rent with discontent,  
With quarreling and with strife.

The instrument put on such airs,  
The looks it got were stoney;  
The Sarousophone as well 'tis known,  
Has always been too phoney.

Said piccolo to the big, big bass,  
"This thing has gone too far."  
The cornet wailed, "He should be jailed,  
Who'd make that thing a star?"

The French horn and the alto sneered,  
"Why praise that low-brow thing?"  
He's said so much of tone and such  
"Twill soon think it can sing."

The cymbals grumbled to the flute,  
"We're going on a strike."  
"I'll just sit mum," came from the drum,  
"You do just as you like."

Said clarinets, bass and alto, too,  
"We cannot understand,  
For without us, he knows, poor cuss,  
One cannot have a band."

And then the saxophones began,  
"Why, all of you are looney."  
Without the joys we give the boys,  
This world would be too mooney."

The fluegel horn put in its bit,  
"I feel insulted too,  
I'll tell the nut just what is what,  
That's what I'm going to do."

And so it went a month or more.  
The leader nigh went crazy,  
"Ye gods," said he, "what can it be?  
My brain is getting hazy."

He dreamed one night and in his dream  
Appeared that same reporter  
Who, pen in hand, wrote up the band  
And said just what he orter.

The band director soon awoke,  
"I see it now," said he,  
"I'll teach that band to understand;  
I'll not have jealousy."

Just what he did at school that day  
Had best be left untold.  
But from that day, in every way  
The band's been good as gold.

—Ethel Oltman Michelsen.

## A Ten Dollar Lesson in Trumpeting

(Continued from Page 18)

of the world people have vastly different ideas of what good music is. To adopt a standard of what really is good music is an impossibility except as a matter of personal choice. Within the boundaries of our own nation we find many varied personal tastes which have developed oddities in music from negro spirituals to tin-pan jazz. On one hand we find a group who like heavy classics and abhor jazz while on the other hand you have a large group who like jazz and who are bored by the works of the so called masters. Who is right? Anybody, everybody—it is a matter of personal taste.

Perhaps you wonder what all this has to do with playing cornet but it has a great deal to do with it. Every cornet player wants to be able to produce a good tone yet what is a good tone? To the Chinese the thin, nasal wail of the mussette is beautiful; to the tin pan jazz player, a thin brassy tone is ideal; to the military band player, a heavy full tone is desirable. Who can say what the perfect tone is or how to produce it. This writer admits that it is a big job but with your permission we will try it, fully aware that I am being influenced by personal choice.

The ideal tone for the modern trumpet should be brilliant but not thin or brassy . . . it should be full and round without sacrificing brilliance. Add a little mellowness and subtract a little brilliance and you have the ideal cornet tone. In just a few words I have told you what I consider to be the perfect tone, yet it is not so simple as that. How can the student determine, where "brilliance" differs from "thin or brassy" and just how can he tell when he has lost "brilliance" in a search for a "round, full" quality?

The student must have a TONE IDEAL and by having a mental picture of his ideal tone, must always strive to imitate it. To have a tone ideal select the tone of some artist whose playing is recognized as being good and whose tone appeals to you and then try and imitate it.

Students are distinctly at a disadvantage if they take lessons from a teacher who is only a mediocre performer on his instrument. I have heard teachers say that they could not

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Most every band or orchestra has played Harold Bennett arrangements and knows the high qualities of his offerings. This writer is again astonishing these fields with the new folio Number Three. Order your set now.

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FLUTE IN C	Bass Clef
OBOE	1st and 2nd TROM-
BASSOON	BONES, Treble
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play much themselves but they could teach the trumpet or cornet. However it has always seemed to me that a teacher should have a very thorough first hand knowledge of the instrument he teaches if he is going to be successful. This is particularly true when we



W. W. Wagner

One of America's foremost trumpet  
teachers

consider the question of developing a good tone. If the student is studying with a teacher who performs well on his instrument he can study his teachers tone and endeavor to imitate it.

I have received a large number of letters from musicians asking how to develop a good tone but it is impossible to tell them just what to do to secure the desired result unless they have some glaring fault which needs correction, except to follow the suggestion which I have already made within this article. If the student knows what he

is striving for, if he has some mental picture of a good quality of tone, then he has solved the greatest difficulty in his search for tone.

The player's instrument plays an important part also. It would be a difficult job for anyone to secure a satisfactory tone on a cheap, poorly constructed instrument. The School Musician does not permit the writer to offer any suggestions as to the make of trumpet or cornet which I personally prefer but there are a number of good standard makes from which to choose. Above all select an American Made Instrument. I make this statement not only as a patriotic American but also because America produces the very finest in cup mouthpiece instruments.

A short time ago a musician of European birth but who was a naturalized American, wanted to buy his son the very finest trumpet available to present it to him as a birthday gift. It happened that he had a brother who was a bandmaster in the Army of an important European nation. So he wrote to his brother and told him to buy the very best trumpet to be found in Europe, regardless of cost, and to send it to America for his son's use. In due time a very interesting letter was received from the Army Bandmaster who informed his brother that in his opinion the best trumpets were made in America. In fact, he further stated, his own band was almost entirely equipped with American made instruments.

Parents are responsible for students having poor instruments, in a great many cases. "Anything will do to learn on," is a familiar theme but is a long way from being true. The beginner should have the very best possible instrument . . . one that is in tune with itself . . . one that is easy to blow . . . one, on which it is possible to produce a good tone. Select a good standard American make, medium bore, and then remember that the rest is up to you.

In closing let me make one more suggestion. Be TONE CONSCIOUS. By that I mean to keep thinking about the tone that you produce, always striving to improve on it and never being careless about it. Whether you are practicing at home, playing a solo or performing in a band or orchestra, be conscious of your tone and if you have a mental picture of what a good tone should be you will eventually accomplish a very satisfactory tone.

# Should a School Musician Know the Language of the Baton ?

Didn't that stop you? That is the title of an article by Fred E. Waters, author of the *Music Conductor's Manual*, scheduled for publication in an early issue of *The SCHOOL MUSICIAN*. This article by Mr. Waters is not only entertaining but extremely enlightening. Mr. Waters will tell you a great many things about "the Language of the Baton" and his article will be illustrated with many interesting charts, clarifying the text. Don't miss this unusual feature. It is scheduled for appearance in an early issue. Watch for it.

## Attention Reporters

The international rules for journalism are Who? What? Where? When? Why? and How?

Now it takes years of schooling and practice to become adept in the art of writing. In fact, the more practice one gets the better he will write.

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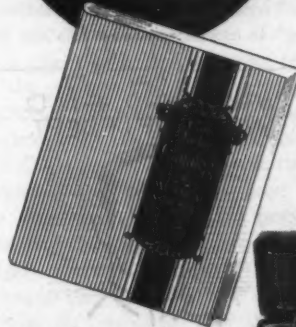
It isn't the length of the articles or news items you send us that we are interested in but we do want and would like to get a short news item from each and every reporter for our November issue giving full details as to Who or What? Where? When? Why? and How?

Come on now—let's cooperate and make November the best issue yet.

And don't forget the pictures! Everyone likes to see their picture in the paper, especially in their own magazine, *THE SCHOOL MUSICIAN*.

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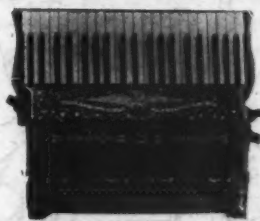
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I find this magazine very interesting to me and to the students of the music classes.—*Carl S. Carter, Wichita, Kan.*

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JAIL THAT HAS A  
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TH' GIRLS ARE ALL LOOKING AT MY NEW UNIFORM. BOY, I SURE AM GOING OVER BIG!



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SID  
HIX

# We Are Making America Musical

J. Jones Stewart

UNTIL this year the State of Alabama was vigorously opposed to music contests. There has been a movement in progress for several years but nothing was done until J. Jones Stewart, Director of Music, Murphy High School, Mobile, Alabama interested the Alabama Federation of Music Clubs in the project. They have now decided to sponsor the 1932 contests and with Mr. Stewart as chairman of the Band and Orchestra Contest Committee everything will be in full swing this spring.

Mr. Stewart was a member of the Board of Directors of the National School Band and Orchestra Assn. last year. He now has over 500 students in the music department of Murphy High under his supervision. Never before has there been so much musical enthusiasm in the school.

The music curriculum given is one of the most comprehensive offered anywhere in the country. There are music appreciation classes, boys' and girls' voice training classes, glee club, beginning band instruments, junior band, both boys' and girls' senior bands, symphonic band, beginning strings classes, and junior and senior orchestras. Entry to these classes are very restricted as the student must either pass a test or graduate from the lower to the higher class.

When Mr. Stewart first came to Murphy High in 1929 he was rather disheartened to find only 25 students out of a 3,000 enrollment signed up for music. With the able assistance of his principal, K. J. Clark, the department has now grown to its tremendous enrollment.

Before coming to Mobile, Mr.

Stewart went to sea expecting to land in Holland to continue his study of medicine. However, his journey was short for he landed in the little city of Bradenton, Florida, in the middle of a big real estate boom. Instead of "getting rich quick" he became a science teacher in the city high school. His position also called for the organizing of a band and orchestra and there was no available material to call on. In a year or two the organizations had a fairly good start. At that time Florida also prohibited contests but with the cooperation of Harry Grant, Director of Music in Tampa, they held the first contest in which his orchestra took 3rd place. From then on school music in Florida began to boom and the following years saw his orchestra move to 2nd and then to first place in class A group.

While attending Howard Medical College, Birmingham he became actively connected with extra-curricula activities. He studied music all the time without the aid of a regular teacher and was soon able to master the French Horn. "Digging it out for myself" says Mr. Stewart, "was not so easy, but it was well worth while." As the college had no band he took it upon himself to organize one. This organization became one of the outstanding college bands and is really his first break from medics to music.

In his early years at Greenville, Alabama, his boyhood home, Mr. Stewart never played an instrument but credits his interest to attending every concert given in town. He believes the exposure to the better music was a foundation in music appreciation which was the main factor in determining his present vocation.

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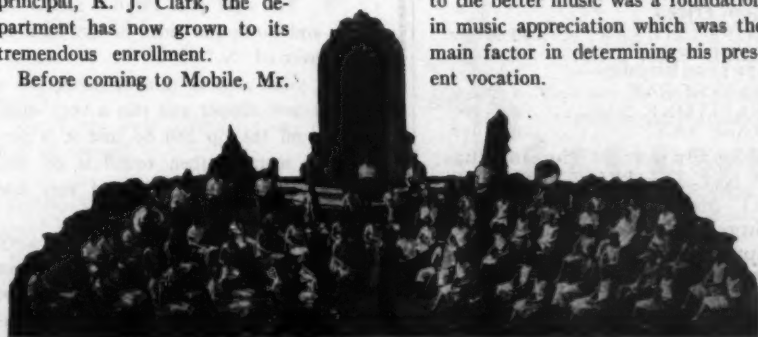
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## Pipes O' Pan

By

*Frank S. Boate.*



*This column takes the form of excerpts from letters between Frank Sidney Boate, well known reed instrumentalist and instructor of Royal Oak, Michigan, and a friend in Northern Michigan who does not enjoy the benefit of a private instructor. Mr. Boate has been able to help this friend a great deal by personal instructive letters and it occurred to the editor that they might also be of great interest and instructive value to our readers. The first of a series follows below:*

Dear Mr. Boate:

. . . I have a great deal of reed trouble and waste a great many reeds, because I don't seem to know how to pick or trim them to suit my own requirements. . . .

Yours truly,

BUSS ANDERSON.

My dear Buss:

You have named here a trouble that is a universal one with reed instrumentalists. It is hard to lay down written requirements that every reed must have, but I have had a fair measure of success by looking for the following points when holding the reed up to the light.

1. Must be of a "yellowish" and not over-ripe or white color or they will not last long or sound mellow.
2. The lines in the reed or the grain must be straight up and down and fairly close together.
3. The light part extends across the tip and down the sides in the form of an inverted "V."

If your reed is thin or weak use a good reed clipper and clip a very small piece off the tip and be sure it is perfectly straight, then round it off and touch it up with a piece of very fine sandpaper.

If your reed is too stiff, use a very fine grade of sandpaper and work from the "heart" or "butt" of the reed in the form of an inverted "V." Remember to do most of your work on the

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sides and heel of the reed and very little on the tip.

Care of the reed. The reed must be kept clean. Discoloration is caused by dirt, and dirt does not improve tone. Always wipe the reed and mouthpiece thoroughly after playing and you will be well satisfied with the longer life of your reed and improvement in your tone.

Yours truly,

FRANK S. BOATE.

Should any of our readers have problems pertaining to saxophone or clarinet they are invited to write Mr. Boate in care of the SCHOOL MUSICIAN, and he will endeavor to answer them for you in an early issue.

## Jokes, Perhaps

John—What do you mean by telling that girl that I'm a fool?

Chris—I'm sorry—I didn't know it was a secret.

"Gee, I never thought I'd pull through. First I got angina pectoris, followed by arteriosclerosis. Just as I was recovering from these I got tuberculosis and aphasia.

"Great guns, you don't look much the worse from it."

"Oh, I wasn't ill. I was in a spelling contest."

Something-or-Other: So you have been abroad? Did you have mal der mer when you were crossing?

Nothing-in-Particular: Naw. I was so sick I couldn't eat a thing.

"What do we eat, mister?"

"S. O. S., sir."

"S. O. S.?"

"Yes, sir, same old soup."

"If a man smashed a clock, could he be accused of killing time?"

"Not if he could prove that the clock struck first."

"Do you send your shirts to the laundry?"

"No, I just wear them once and tear them up myself."

Hubb—This article says that ugly women make the best wives.

Wiff—Do you mean to insinuate that I'm ugly?

Hubb—Not in the least.

## What Instrument Shall I Select?

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- (3) Everyone likes the snap and melody of a xylophone. The fellow who plays this instrument therefore is constantly in demand at parties, and after graduation is able to earn big money at dances, radio stations, etc. To many a boy the xylophone has been a "ticket" through college.

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# Who's Who



Clarence Karella

**S**OUSAPHONES just can't be too big for Clarence Karella of the Harrison Technical High School Band, Chicago. "The bigger the better," says Clarence, who was both City and National Bass-Solo champion last spring.

He has played at three National contests with his band but this was the first time he entered as a soloist.

On entering Harrison Tech' Captain Barabash, band director, gave him the position of first bass, which he retains today. Most national winners are versatile and Clarence is no exception, for he holds first chair in the second violin section of the orchestra and also plays the viola.

When only six years old his

mother gave him his first piano lesson. After a few years of piano study the violin attracted his attention and at nine he was able to play first violin in the grade school orchestra and perform at special school programs. It was at the end of his grammar school days that Clarence joined the Chicago Boy's Club No. 5 orchestra and band where he began the study of bass instruments such as Eb Bass tuba and BBb Bass tuba with Mr. Joseph Grill and violin and harmony with Milton Prever, both club instructors. The bass instruments seem to be his specialty.

So when bigger and better sousaphones are to be played—Mr. Karella will play them.

# Acoustics of Musical Instruments

(Continued from page 23)

quency of the other, we find that they are an exact octave apart, the one with twice the frequency of course being an octave higher than the other. If one tone has a third greater frequency than the other it is a fifth higher in pitch. If a fourth greater frequency it is a fourth higher in pitch. If a fifth greater frequency it is a third higher in pitch.

**A**NOTHER way to express this is to say that if two tones are an octave apart their frequency relation is as 2 is to 1; if a fifth apart as 3 is to 2; if a fourth apart as 4 is to 3, if a major third apart as 5 is to 4; if a minor third apart as 6 is to 5. We would find this plan to hold for all the notes that are used to sound simultaneously to produce chords. Their frequency relation could be expressed in whole numbers, and the smoother the consonance of the tones the smaller these whole numbers would be. Thus for the C Major chord in its fundamental position of C, E, G, the frequency relation is expressed by 6, 5, 4. For the C Minor chord the figures necessary are 15, 12, 10. And the C Major chord is somewhat smoother in effect than the C Minor. This does not mean C Minor is less beautiful than C Major. Music as an art is beautiful when it tells truly something interesting, and there are times when the interesting thing to be told is expressed more truly by less smoothness rather than more. Then C Minor, or some other chord much less smooth than C Major, would have more beauty than C Major, even though it would not sound as smooth. Conversely, the more dissonant two tones are when sounded together, that is the more roughly they blend, the larger the numbers necessary to express their frequency relation.

An understanding of the relation of frequency to pitch is important in still another way. It is evident that some sort of standard of pitch is very necessary from the standpoint of music and musicians. That is some certain pitch for each note of the scale that will always be the same. Imagine how incon-

venient it would be if the A or Bb to which a violin or trumpet is tuned would be a quarter of a tone higher than you were used to in one place and a half tone lower in another. Curious as it may seem, it is only recently that such a standard was accepted. For a long time A, for instance, was almost anything that any locality or group wished to consider it, so long as it was in the general neighborhood of A as it now is. From the beginning of what is usually considered the era of modern music until several years ago, A had over 250 different values or pitches. These ranged all the way from D above A to the F# below it and included every possible pitch within these limits. Some time ago attempts were made to standardize pitch, for lack of such a standard was a tremendous handicap to the progress of all kinds of music. Music written to be played with A at a certain pitch and played instead with A at another pitch would not sound as intended.

**S**INGERS and wind instrument players asked to perform with A a tone or two higher than they were used to might be unable to perform at all, they would be unable to if the selection they were to present used their highest tones in the lower pitch. The general inconvenience of such an arrangement is immediately apparent. The standard accepted in this country now provides for A to have a frequency of 440 per second. That is, when 440 of the units that compose tone are sounded per second the result is A. While this standard is not universally accepted, variations from it are not great. Indications are that in a reasonable length of time it will be universally accepted.

## Intensity

**B**Y this quality of tone is meant the loudness or softness of the tone. While it is of great importance musically considered, from the acoustical standpoint it is the simplest of the three things that characterize tone. At least it seems so to the musician be-

(Continued on Page 43)

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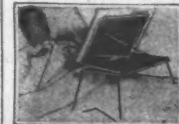
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(Continued from page 41)

cause the way in which it is controlled is so obvious. If we use the experimental disks as directed, it is at once apparent that the more of the card that is vibrated the louder is the tone; and the more force behind the stream of air directed through the holes, the louder is the tone. Consequently we can say that the wider each unit in the tone, the more intensity the tone has—or, the louder is the tone. This is usually expressed thus, the greater the amplitude the greater the intensity, the less the amplitude the less the intensity. It means the same thing, however; amplitude and width are synonymous in this case.

We would also find that as the frequency increased there would be an apparent increase in intensity. It is noticeable that high tones carry better than low ones, and this is the reason for it. But this also is related to the amplitude or width of the units. It means that if the total width of all the units in a second for one tone is greater

than the total width of them for another tone the first tone will be louder, or have more intensity. We can express it in this way. If one tone has a frequency of 400 and an amplitude of 1, and another has a frequency of 150 and an amplitude of 2, then 400 times 1 is 400, while 150 times 2 is only 300, so the tone having the higher frequency also has more intensity although the amplitude of each unit is less than it is in the weaker and lower pitched tone.

What we have already covered tells us that pitch or frequency is governed by the length of each unit, for the longer they are the less room there is in a second for them and the fewer there will be. It also tells us that intensity is governed by the amplitude of the unit and the total amplitude in a second for all the units produced in that time. In our next installment we will see what in the unit explains tone-color, and then we will be ready to apply what we have learned to the various musical instruments.

## Band Instrument Lessons by Radio

**T**HE Michigan University of the Air will offer five half hour lessons in the playing of all band instruments (except drums) beginning Monday, February 16, at 2:00 o'clock Eastern Standard Time, and continuing each Monday at the same hour through March 16. The lessons, broadcast over Station WJR, Detroit, will be given by our own Joseph E. Maddy, Professor of Music at the University of Michigan and Conductor of the National High School Orchestra and Band Camp.

Instruction will be given each Monday in the following instruments: Flute, piccolo, clarinet, oboe, bassoon, saxophone, cornet, trumpet, flugel horn, mellophone, alto, French horn, trombone, baritone, euphonium, tuba and Sousaphone. The course is intended for school students (and adults) who have had no previous instruction and is offered at the urgent request of school superintendents in small communities where the services of band instructors

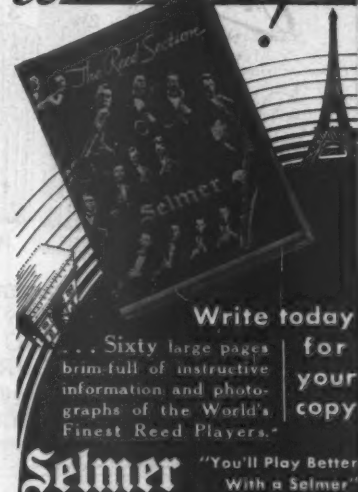
are not available.

The course is especially planned to provide instruction for groups of school children from the fourth grade through high school. School superintendents or principals desiring to utilize this opportunity are urged to plan the work in advance by seeking out interested students and forming groups to receive the instruction under the supervision of local music or grade teachers.

The course is planned to advance the students to a point where they may continue as a school band without further specialized instruction. All the student needs is an instrument in playing condition and music for the lessons. The printed lesson pamphlet containing the music may be had free from the Michigan University of the Air, Ann Arbor, or the State Department of Public Instruction, Lansing.

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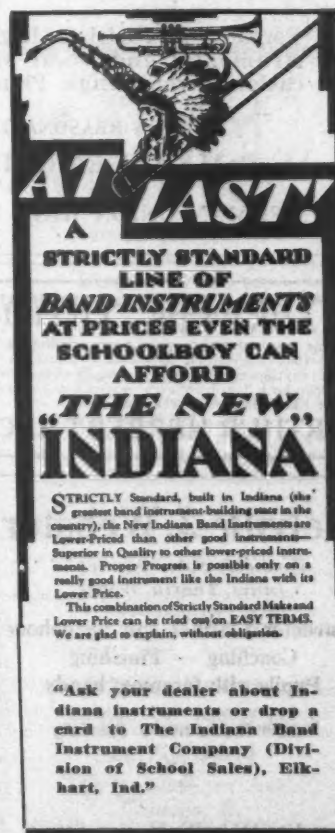
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By Wilber Hamjé

SINCE their inception, rhythm bands have grown increasingly valuable as foundation builders for a more sincere attitude toward music appreciation. They have developed from mere rhythmic responses to much more complicated rhythmic interpretations and now a recent achievement has greatly expanded the possibilities of such organizations.



Wilber Hamjé

At the annual demonstration of the Longfellow School, Teaneck, New Jersey, where Mr. Wilbur Hamjé is the music instructor, a most novel and striking effect was obtained by using the Rhythm Band as an accompaniment, with the orchestra, for the combined glee clubs. Mr. Hamjé chose and arranged for this purpose the familiar Amaryllis with lyrics by Elsie Jean.

The peculiar qualities of the rhythm band instruments fitted very nicely with the well marked gavotte and at times were even appropriate to the word being sung.

This feature, which was used to close the program, amazed the parents and delighted the authorities but the most prized result of the venture was the decidedly increased interest of the children who participated as performers and as listeners.

And, after all, is that not the desired effect?

Therefore, this idea is passed on to all who may care to use it. The possibilities are plentiful and the benefits apparent and advantageous.

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# A Class Piano Lesson

(Continued from page 9)

consciousness among the pupils. Always, the spirit of the music was more important than the performer, and personal vanities were no part of this class, who had been earnestly working together for nearly three years.

"There is one other detail about which I wish to speak," said Miss Brown, pointing to the opening measures of "The Rising Sun." "It seems to me it would be well to start much more softly—the most pianissimo tone possible—in order that you may make a splendid contrast up to the climax. Try to do this."

Mary started the piece.

"Oh, even softer than that. Try again."

AFTER several attempts, it was shaded down to a very subdued tone, and her classmates voiced their approval.

Then Don, who was working on the same composition, played it through without a pause.

"Very good," commented one of the class members.

"Oh, well," Don modestly replied, "I was lucky to be the second to play it. I heard all the suggestions you gave Mary."

"You put them into practice, and that is the important thing," the teacher said encouragingly. "But one thing I didn't like. What was it, class?" and again constructive criticisms were given.

After this, the other three members of the class played the compositions on which they were working, and these were discussed by the class as a whole. Miss Brown glanced at her watch. It was after eight-thirty. "Twenty-five minutes left for Czerny and Bach," she announced. "Everyone's book open ready to play." The last child had scarcely finished when the nine o'clock gong rang, and the pupils began putting away their books.

"Now, do you know exactly what

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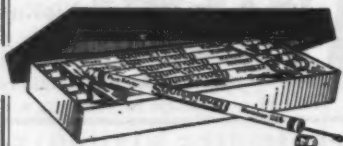
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you are going to do for next week? And do you know what effects you wish to secure? And do you know just how you are going to work on different sections of your pieces in order to produce these effects?"

She scarcely needed the chorus of

assent. Already these pupils had proved that they were learning how to practice. With considerable pride, Miss Brown watched them file out of the room. But there was no time for her to drop down for a moment of rest. Another class was already coming in the door.



## From the Golden West

Donald Tingle, only 13 years and a sophomore at Modesto High School, Modesto, California, already has a winning record of which he may be proud.

In May of this year he took first place on his trusty trombone, in the State Solo Contest at Sacramento.

In April, 1930, he tied for second place in the State and was the youngest to ever enter a solo contest.

And back in 1929 Donald, although only a seventh grade pupil, was a member of the Modesto High School Band which won the State Championship and second in the National at Denver, Colorado.

Donald now holds first chair in the trombone section of his high school band and orchestra in addition to playing in the Modesto Symphony Orchestra and performing at civic and social affairs.

Other prize winners in the California state contest were: William Vlach, sousaphone; Marie Jessen, bassoon; John Wing, flute (tied); Burdean Thompson and Richard Anderson, clarinet (tied); Ronald Redman, bass clarinet; and Elwood Bright, Bb sousaphone.

## Reorganization

(Continued from page 7)

continued cooperation in the new plan was earnestly desired.

Mr. Maddy asked for a committee composed of a representative of each state present to meet with his committee in Chicago, October 9, to make such changes as could be made at this time, so they could be printed in the revised book for 1932 which is about ready.

A committee was appointed and attended the above meeting making several recommendations which were favorably received. This committee is charged with working out a plan to be submitted to the National Clinic at the University of Illinois January 6, 7, 8, 9.

Their plans, as worked out to date, call for one official delegate from each state, and also one from Chicago and Cleveland. Those delegated should be selected by the different states for this purpose. In case no meeting is held prior to the date of the clinic, the director of the band division from each state will be the authorized delegate from his state.

These delegates will officially vote on and adopt the new plan at this clinic. This will be considered official notice to this effect. It is desired that as many as possible from all states attend the Clinic, but in order to have fair representation for all states, only one official delegate from each state will vote.

The committee charged with this important work is as follows:

H. C. Wegner  
W. W. Norton  
M. W. Rosenbarger  
G. R. Prescott  
Oscar W. Anderson  
Adam P. Lesinsky  
A. R. McAllister, President.

Further details of the Clinic will be published in the School Musician, which is the official organ of the National School Band and Orchestra Association, in ample time to allow for plans to attend.

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## Book Review

### Fifty Years a Drummer

BY ARTHUR RACKETT

"Fifty Years a Drummer" is a biography, a story and an instruction book all in one. It is so interestingly written that one can't help wanting to devour it from cover to cover.

In the opening chapters Mr. Rackett tells of his early military training in drumming and his travels with the Rackett Sextette Family Orchestra and Band. As the story develops we discover that he is not only a musician but an athlete and swimmer, as well.

Rudimental drumming principles are stressed in particular for without them the student drummer makes slow progress. The author goes on to tell about the importance of the percussion section to the orchestra or band, and the different elementary rolls to be mastered.

You'll even learn all about the instrument itself, its parts; how they are put together; and the correct positions for the different drums and sticks.

A great part of the book contains excellent exercises which will bring into practice all of the instructions and pointers given on the technic, phrasing, and rhythm of the drums, tympani, bells and bugles. The principles of drumming are compiled in such compact form that the meat of the subject may be gained in a usable form without digging out or transposing to be of practical use. For the future of correct drumming this is surely a good book for instructors, drummers and band and orchestra directors.

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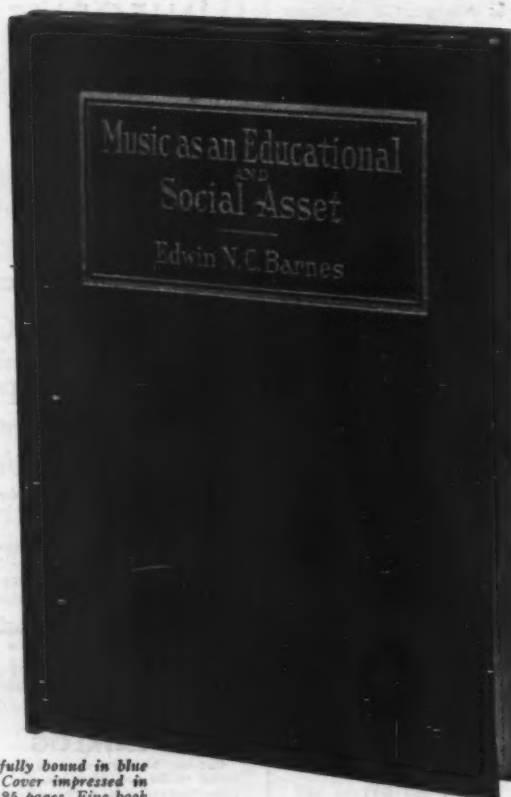


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Mrs. Newlywed: "I've forgotten the size, but I can just reach around his neck with both hands."

True worth seldom press-agents it-self.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

of the SCHOOL MUSICIAN, published monthly, except July and August, at Chicago, Ill. for October 1, 1931. County of Cook } ss. State of Illinois }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of the SCHOOL MUSICIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The School Musician Publishing Co. (Inc.), Chicago, Ill.

Editor, Robert L. Shepherd, Chicago, Ill.

Managing Editor, None.

Business Manager, Robert L. Shepherd, Chicago, Ill.

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Business Manager.

Sworn to and subscribed before me this 8th day of October, 1931.

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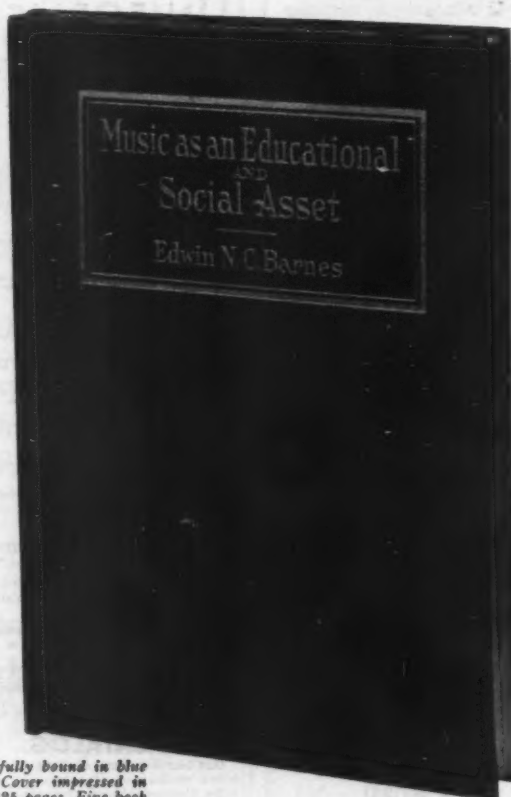
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**T**HE MARION High School Band, Marion, Indiana, winner of Indiana State Championships in 1926, 1927 and 1929, forged ahead to well deserved national prominence when it won second place, Class A, at Tulsa this year.

Its splendid achievement is due largely to the ability and foresight of its able director, C. R. Tuttle, who first determined what it takes to build a successful band and then followed through courageously with the building. In addition to sound instruction and direction, Mr. Tuttle early recognized the necessity of insisting on good instruments.

He says, "We urge the pupils in our grade school bands to purchase good instruments. We find that only about 5% of those who own good instruments fail to succeed; while 40% of those who purchase cheap instruments become discouraged and drop out. Our High School Band has a *practically complete set* of Conn Instruments, contributing to a finished performance which it would be difficult if not impossible to secure in any other way. There is no doubt but that these splendid instruments have helped our band in its rapid progress."

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C. R. TUTTLE  
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